كتاب
شكرستان
در نحوي زبان پارسي
تصنيف
يونس اوكسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

THE

PREFACE.

THE Perſian language is rich, melodious, and elegant; it has been ſpoken for many ages by the greateſt princes in the politeſt courts of Aſia; and a number of admirable works have been written in it by hiſtorians, philoſophers, and poets, who found it capable of expreſſing with equal advantage the moſt beautiful and the moſt elevated ſentiments.

It muſt ſeem ſtrange, therefore, that the ſtudy of this language ſhould be ſo little cultivated at a time when a taſte for general and diffuſive learning ſeems univerſally to prevail; and that the fine productions of a celebrated nation ſhould remain in manuſcript upon the ſhelves of our publick libraries, without a ſingle admirer who might open their treaſures to his countrymen, and diſplay their beauties to the light; but if we conſider the ſubject with a proper attention, we ſhall diſcover a variety of

cauſes which have concurred to obſtruct the progreſs of Eaſtern literature.

Some men never heard of the Aſiatick writings, and others will not be convinced that there is any thing valuable in them; ſome pretend to be buſy, and others are really idle; ſome deteſt the Perſians, becauſe they believe in Mahomed, and others deſpiſe their language, becauſe they do not underſtand it: we all love to excuſe, or to conceal, our ignorance, and are ſeldom willing to allow any excellence beyond the limits of our own attainments: like the ſavages, who thought that the ſun roſe and ſet for them alone, and could not imagine that the waves, which ſurrounded their iſland, left coral and pearls upon any other ſhore.

Another obvious reaſon for the neglect of the Perſian language is the great ſcarcity of books, which are neceſſary to be read before it can be perfectly learned: the greater part of them are preſerved in the different muſeums and libraries of Europe, where they are ſhewn more as objects of curioſity than as ſources of information; and are admired, like the characters on a Chineſe ſcreen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are ſtudied by every man of a liberal education, and diffuſe a general refinement

through our part of the world, the works of the Perſians, a nation equally diſtinguiſhed in ancient hiſtory, are either wholly unknown to us, or conſidered as entirely deſtitute of taſte and invention.

But if this branch of literature has met with ſo many obſtructions from the ignorant, it has, certainly, been checked in its progreſs by the learned themſelves; moſt of whom have confined their ſtudy to the minute reſearches of verbal criticiſm; like men who diſcover a precious mine, but inſtead of ſearching for the rich ore, or for gems, amuſe themſelves with collecting ſmooth pebbles and pieces of cryſtal. Others miſtook reading for learning, which ought to be carefully diſtinguiſhed by every man of ſenſe, and were ſatisfied with running over a great number of manuſcripts in a ſuperficial manner, without condeſcending to be ſtopped by their difficulty, or to dwell upon their beauty and elegance. The reſt have left nothing more behind them than grammars and dictionaries; and though they deſerve the praiſes due to unwearied pains and induſtry, yet they would, perhaps, have gained a more ſhining reputation, if they had contributed to beautify and enlighten the vaſt temple of learning, inſtead of ſpending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into diſcredit, than the total inſenſibility of commentators and criticks to the beauties of the authors whom they profeſs to illuſtrate: few of them ſeem to have received the ſmalleſt pleaſure from the moſt elegant compoſitions, unleſs they found ſome miſtake of a tranſcriber to be corrected, or ſome eſtabliſhed reading to be changed, ſome obſcure expreſſion to be explained, or ſome clear paſſage to be made obſcure by their notes.

It is a circumſtance equally unfortunate, that men of the moſt refined taſte and the brighteſt parts are apt to look upon a cloſe application to the ſtudy of languages as inconſiſtent with their ſpirit and genius: ſo that the ſtate of letters ſeems to be divided into two claſſes, men of learning who have no taſte, and men of taſte who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his ſtyle, and the wonderful variety of his talents, acknowledges the beauty of the Perſian images and ſentiments, and has verſified a very fine paſſage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Aſiatick languages to his other acquiſitions, we ſhould by this time have ſeen the poems and hiſtories of Perſia in an

European dreſs, and any other recommendation of them would have been unneceſſary.

But there is yet another cauſe which has operated more ſtrongly than any before mentioned towards preventing the riſe of oriental literature; I mean the ſmall encouragement which the princes and nobles of Europe have given to men of letters. It is an indiſputable truth, that learning will always flouriſh moſt where the ampleſt rewards are propoſed to the induſtry of the learned; and that the moſt ſhining periods in the annals of literature are the reigns of wiſe and liberal princes, who know that fine writers are the oracles of the world, from whoſe teſtimony every king, ſtateſman, and hero muſt expect the cenſure or approbation of poſterity. In the old ſtates of Greece the higheſt honours were given to poets, philoſophers, and orators; and a ſingle city (as an eminent writer * obſerves) in the memory of one man, produced more numerous and ſplendid monuments of human genius than moſt other nations have afforded in a courſe of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whoſe works remain to the preſent

* Aſcham.

age the models of taſte and elegance; and the writers, whom Auguſtus protected, brought their compoſition to a degree of perfection, which the language of mortals cannot ſurpaſs. Whilſt all the nations of Europe were covered with the deepeſt ſhade of ignorance, the Califs in Aſia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkiſh Sultan, who drove the Greeks from Conſtantinople, was a patron of literary merit, and was himſelf an elegant poet. The illuſtrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light ſucceeded the gloom which ignorance and ſuperſtition had ſpread through the weſtern world. But that light has not continued to ſhine with equal ſplendour; and though ſome ſlight efforts have been made to reſtore it, yet it ſeems to have been gradually decaying for the laſt century: it grows very faint in Italy; it ſeems wholly extinguiſhed in France; and whatever ſparks of it remain in other countries are confined to the cloſets of humble and modeſt men, and are not general enough to have their proper influence.

The nobles of our days conſider learning as a ſubordinate acquiſition, which would not be conſiſtent with the dignity of their fortunes,

and ſhould be left to thoſe who toil in a lower ſphere of life: but they do not reflect on the many advantages which the ſtudy of polite letters would give, peculiarly to perſons of eminent rank and high employments; who, inſtead of relieving their fatigues by a ſeries of unmanly pleaſures, or uſeleſs diverſions, might ſpend their leiſure in improving their knowledge, and in converſing with the great ſtateſmen, orators, and philoſophers of antiquity.

If learning in general has met with ſo little encouragement, ſtill leſs can be expected for that branch of it, which lies ſo far removed from the common path, and which the greater part of mankind have hitherto conſidered as incapable of yielding either entertainment or inſtruction: if pains and want be the lot of a ſcholar, the life of an orientaliſt muſt certainly be attended with peculiar hardſhips. Gentius, who publiſhed a beautiful Perſian work called *The Bed of Roſes*, with an uſeful but inelegant tranſlation, lived obſcurely in Holland, and died in miſery. Hyde, who might have contributed greatly towards the progreſs of eaſtern learning, formed a number of expenſive projects with that view, but had not the ſupport and aſſiſtance which they deſerved and required. The labours of Meninſki immortalized and ruined him: his dictionary of the Aſiatick languages

is, perhaps, the moſt laborious compilation that was ever undertaken by any ſingle man; but he complains in his preface that his patrimony was exhauſted by the great expence of employing and ſupporting a number of writers and printers, and of raiſing a new preſs for the oriental characters. M. d'Herbelot, indeed, received the moſt ſplendid reward of his induſtry: he was invited to Italy by Ferdinand II. duke of Tuſcany, who entertained him with that ſtriking munificence which always diſtinguiſhed the race of the Medici: after the death of Ferdinand, the illuſtrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and ſpent the remainder of his days in an honourable and eaſy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuſcany; and Chriſtian VII. was reſerved to be the protector of the eaſtern muſes in the preſent age.

Since the literature of Aſia was ſo much neglected, and the cauſes of that neglect were ſo various, we could not have expected that any ſlight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have perſiſted in deſpiſing it, if they had not been animated by the moſt powerful incentive that can influence the mind of man: intereſt was the magick wand which

brought them all within one circle; intereſt was the charm which gave the languages of the Eaſt a real and ſolid importance. By one of thoſe revolutions, which no human prudence could have foreſeen, the Perſian language found its way into India; that rich and celebrated empire, which, by the flouriſhing ſtate of our commerce, has been the ſource of incredible wealth to the merchants of Europe. A variety of cauſes, which need not be mentioned here, gave the Engliſh nation a moſt extenſive power in that kingdom: our India company began to take under their protection the princes of the country, by whoſe protection they gained their firſt ſettlement; a number of important affairs were to be tranſacted in peace and war between nations equally jealous of one another, who had not the common inſtrument of conveying their ſentiments; the ſervants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whoſe fidelity they could not depend; and it was at laſt diſcovered, that they muſt apply themſelves to the ſtudy of the Perſian language, in which all the letters from the Indian princes were written. A few men of parts and taſte, who reſided in Bengal, have

ſince amuſed themſelves with the literature of the Eaſt, and have ſpent their leiſure in reading the poems and hiſtories of Perſia; but they found a reaſon in every page to regret their ignorance of the Arabick language; without which their knowledge muſt be very circumſcribed and imperfect. The languages of Aſia will now, perhaps, be ſtudied with uncommon ardour; they are known to be uſeful, and will ſoon be found inſtructive and entertaining; the valuable manuſcripts that enrich our publick libraries will be in a few years elegantly printed; the manners and ſentiments of the eaſtern nations will be perfectly known; and the limits of our knowledge will be no leſs extended than the bounds of our empire.

It was with a view to facilitate the progreſs of this branch of literature, that I reduced to order the following inſtructions for the Perſian language, which I had collected ſeveral years ago; but I would not preſent my grammar to the publick till I had conſiderably enlarged and improved it: I have, therefore, endeavoured to lay down the cleareſt and moſt accurate rules, which I have illuſtrated by ſelect examples from the moſt elegant writers; I have carefully compared my work with every compoſition of the ſame nature that has fallen into my hands; and though on ſo general a ſubject I muſt have

made ſeveral obſervations which are common to all, yet I flatter myſelf that my own remarks, the diſpoſition of the whole book, and the paſſages quoted in it, will ſufficiently diſtinguiſh it as an original production. Though I am not conſcious that there are any eſſential miſtakes or omiſſions in it, yet I am ſenſible that it falls very ſhort of perfection, which ſeems to withdraw itſelf from the purſuit of mortals, in proportion to their endeavours of attaining it; like the taliſman in the Arabian tales, which a bird carried from tree to tree as often as its purſuer approached it. But it has been my chief care to avoid all the harſh and affected terms of art which render moſt didactick works ſo tedious and unpleaſant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into thoſe ſubjects which have already been ſo elegantly diſcuſſed by the moſt judicious philoſopher *, the moſt learned divine †, and the moſt laborious ſcholar of the preſent age ‡.

It was my firſt deſign to prefix to the grammar a hiſtory of the Perſian language from the

* See Hermes.

† A ſhort Introduction to Engliſh Grammar.

‡ The grammar prefixed to the Dictionary of the Engliſh Language.

time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the claſſical writers of Perſia; but as thoſe additions would have delayed the publication of the grammar, which was principally wanted, I thought it adviſable to reſerve them for a ſeparate volume, which the publick may expect in the courſe of the enſuing winter. I have made a large collection of materials for a general hiſtory of Aſia, and for an account of the geography, philoſophy, and literature of the eaſtern nations, all which I propoſe to arrange in order, if my more ſolid and more important ſtudies will allow me any intervals of leiſure *.

I cannot forbear acknowledging in this place the ſignal marks of kindneſs and attention, which I have received from many learned and noble perſons; but General Carnac has obliged me the moſt ſenſibly of them, by ſupplying me with a valuable collection of Perſian manuſcripts on every branch of eaſtern learning, from which many of the beſt examples in the following grammar are extracted. A very learned Profeſſor † at Oxford has promoted my ſtudies with that candour and benevolence

* See the *Hiſtory of the Perſian Language*, a *Deſcription of Aſia*, and a *Short Hiſtory of Perſia*, publiſhed with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

which ſo eminently diſtinguiſh him; and many excellent men that are the principal ornaments of that univerſity have conferred the higheſt favours on me, of which I ſhall ever retain a grateful ſenſe: but I take a ſingular pleaſure in confeſſing that I am indebted to a foreign nobleman * for the little knowledge which I have happened to acquire of the Perſian language; and that my zeal for the poetry and philology of the Aſiaticks was owing to his converſation, and to the agreeable correſpondence with which he ſtill honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Perſian language, and upon the advantages which the learner may expect from it. When the ſtudent can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruſe the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with thoſe that deviate from the common form, as they will be inſenſibly learned in a ſhort courſe of reading. By this time he will find a dictionary neceſſary, and I hope he will believe me, when I aſſert from a long experience, that,

* Baron Reviski.

whoever poſſeſſes the admirable work of Meninſki, will have no occaſion for any other Dictionary of the Perſian tongue. He may proceed by the help of this work to analyſe the paſſages quoted in the grammar, and to examine in what manner they illuſtrate the rules; in the mean time he muſt not neglect to converſe with his living inſtructor, and to learn from him the phraſes of common diſcourſe, and the names of viſible objects, which he will ſoon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I muſt caution him againſt condemning a work as defective, becauſe he cannot find in it every word which he hears; for ſounds in general are caught imperfectly by the ear, and many words are ſpelled and pronounced very differently.

The firſt book that I would recommend to him is the Guliſtan or *Bed of Roſes*, a work which is highly eſteemed in the Eaſt, and of which there are ſeveral tranſlations in the languages of Europe: the manuſcripts of this book are very common; and by comparing them with the printed edition of Gentius, he will ſoon learn the beautiful flowing hand uſed in Perſia, which conſiſts of bold ſtrokes and flouriſhes, and cannot be imitated by our types. It will then be a proper time for him to read ſome ſhort and eaſy chapter in his work, and to

tranſlate it into his native language with the utmoſt exactneſs; let him then lay aſide the original, and after a proper interval let him turn the ſame chapter back into Perſian by the aſſiſtance of the grammar and dictionary; let him afterwards compare his ſecond tranſlation with the original, and correct its faults according to that model. This is the exerciſe ſo often recommended by the old rhetoricians, by which a ſtudent will gradually acquire the ſtyle and manner of any author, whom he deſires to imitate, and by which almoſt any language may be learned in ſix months with eaſe and pleaſure. When he can expreſs his ſentiments in Perſian with tolerable facility, I would adviſe him to read ſome elegant hiſtory or poem with an intelligent native, who will explain to him in common words the refined expreſſions that occur in reading, and will point out the beauties of learned alluſions and local images. The moſt excellent book in the language is, in my opinion, the collection of tales and fables called *Anvah Soheili* by Auſſein Vaéz, ſurnamed Caſhefi, who took the celebrated work of Bidpai or Pilpay for his text, and has compriſed all the wiſdom of the eaſtern nations in fourteen beautiful chapters. At ſome leiſure hour he may deſire his Munſhi or writer to tranſcribe a ſection from the Guliſtan, or a fable of Caſhefi, in the com-

mon broken hand uſed in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Perſians: he muſt not be diſcouraged by the difficulty of reading the Indian letters, for the characters are in reality the ſame with thoſe in which our books are printed, and are only rendered difficult by the frequent omiſſion of the diacritical points, and the want of regularity in the poſition of the words: but we all know that we are often at a loſs to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never ſeen before, and of which he has no alphabet.

In ſhort, I am perſuaded, that whoever will ſtudy the Perſian language according to my plan, will in leſs than a year be able to tranſlate and to anſwer any letter from an Indian prince, and to converſe with the natives of India, not only with fluency, but with elegance. But if he deſires to diſtinguiſh himſelf as an eminent tranſlator, and to underſtand not only the general purport of a compoſition, but even the graces and ornaments of it, he muſt neceſſarily learn the Arabick tongue, which is blended

with the Perſian in ſo ſingular a manner, that one period often contains both languages, wholly diſtinct from each other in expreſſion and idiom, but perfectly united in ſenſe and conſtruction. This muſt appear ſtrange to an European reader; but he may form ſome idea of this uncommon mixture, when he is told that the two Aſiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is right-reaſon, conformable to "the nature of things; which calls us to duty "by commanding, deters us from ſin by for-"bidding*;" but as we may ſuppoſe the Latin and Engliſh to be connected in the following ſentence, "*The true* lex *is* recta ratio, *conform-*"*able* naturæ, *which by commanding* vocet ad "officium, *by forbidding* à fraude deterreat."

A knowledge of theſe two languages will be attended with a variety of advantages to thoſe who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopean tongues are dialects of the Arabick, and bear as near a reſemblance to it as the Ionick to the Attick Greek; the jargon of Indoſtan, very improperly called the language of the Moors, contains ſo great a number of Perſian words, that I was able with very little

* See Middleton's Life of Cicero, vol. III. p. 351.

difficulty to read the fables of Pilpai which are tranſlated into that idiom: the Turkiſh contains ten Arabick or Perſian words for one originally Scythian, by which it has been ſo refined, that the modern kings of Perſia were fond of ſpeaking it in their courts: in ſhort, there is ſcarce a country in Aſia or Africa, from the ſource of the Nile to the wall of China, in which a man who underſtands Arabick, Perſian, and Turkiſh, may not travel with ſatisfaction, or tranſact the moſt important affairs with advantage and ſecurity.

As to the literature of Aſia, it will not, perhaps, be eſſentially uſeful to the greater part of mankind, who have neither leiſure nor inclination to cultivate ſo extenſive a branch of learning; but the civil and natural hiſtory of ſuch mighty empires as India, Perſia, Arabia, and Tartary, cannot fail of delighting thoſe who love to view the great picture of the univerſe, or to learn by what degrees the moſt obſcure ſtates have riſen to glory, and the moſt flouriſhing kingdoms have ſunk to decay; the philoſopher will conſider thoſe works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudeſt to the moſt cultivated ſtate: and the man of taſte will undoubtedly be pleaſed to unlock the ſtores

of native genius, and to gather the flowers of unreſtrained and luxuriant fancy*

* My profeſſional ſtudies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as poſſible, the very traces of it from my memory, I committed the conduct and reviſal of this edition of my Grammar, and the compoſition of the Index to Mr. Richardſon, in whoſe ſkill I have a perfect confidence; and from whoſe application to the eaſtern languages, I have hopes that the learned world will reap no ſmall advantage.

چو آفتاب می آید ز شرق ناله برآید
ز باغ عارض ساقی هزار لاله برآید

نسیم در سر گل بشکند کلاله سنبل
چو از میان چمن بوی آن کلاله برآید

نگاه بی شب هجران به آن نگاه مباد
که شمه زیبایش یک سر ساله برآید

گرت چو نوح به صد سر در غم طوفان
بلا بگردد و کام هزار ساله برآید

بسعی خود نتوان برد گوهر مقصود
خیال تست که این کار بی حواله برآید

ز گرد خوان فلک گو طمع چه میداری
که بی بلا این صد غصه یک نواله برآید

نسیم رحمت اگر بگذرد به تربت حافظ
ز خاک کالبدش صد هزار لاله برآید

چو آفتاب می آید ز شرق ناله برآید
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كتاب

شكرستان

در نحوي زبان پازسي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

THE learner is ſuppoſed to be acquainted with the common terms of grammar, and to know that the Perſians write their characters from the right hand to the left.

There are thirty-two Perſian letters.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ـا	ا	ـا	ا	A.
Ba.	ـب	ب	ـبـ	بـ	B.
Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T

	IV.	III.	II.	I.	
	Finals.		Initials and Medials.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Sa.	ـث	ث	ثـ	ث	S.
Jim.	ـج	ج	جـ	ج	J.
Chim.	ـچ	چ	چـ	چ	Ch.
Hha.	ـح	ح	حـ	ح	Hh.
Kha.	ـخ	خ	خـ	خ	Kh.
Dal.	ـد	د	د	د	D.
Zal.	ـذ	ذ	ذ	ذ	Z.
Ra.	ـر	ر	ر	ر	R.
Za.	ـز	ز	ز	ز	Z.
Zha.	ـژ	ژ	ژ	ژ	Zh.
Sin.	ـس	س	سـ	س	S.
Shin.	ـش	ش	شـ	ش	Sh.
Sfad.	ـص	ص	صـ	ص	Sf.
Zzad.	ـض	ض	ضـ	ض	Zz.
Ta.	ـط	ط	طـ	ط	T.
Zza.	ـظ	ظ	ظـ	ظ	Zz.
Ain.	ـع	ع	عـ	ع	A.
Gain.	ـغ	غ	غـ	غ	G.
Fa.	ـف	ف	فـ	ف	F.
Kaf.	ـق	ق	قـ	ق	K.
Caf.	ـک ـك	ک ك	کـ كـ	ک or ك	K.
Gaf.	ـگ ـڭ	گ ڭ	گـ ڭـ	گ ڭ	G.
Lam.	ـل	ل	لـ	ل	L.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Mim.	مم	م	مـ	مـ	M.
Nun.	نن	ن	نـ	نـ	N.
Vau.	وو	و	وـ	وـ	V.
Ha.	ههـ	ه	هـ	هـ	H.
Ya.	يي	ي	يـ	يـ	Y.
Lam-alif	لالا	لا	لا	لا	

The ſecond and fourth columns of theſe letters from the right hand are uſed only when they are connected with a preceding letter; as محمد Mohammed. Every letter ſhould be connected with that which follows it, except theſe ſeven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ berk *a leaf*, داوري daveri *a dominion*.

Though the perfect pronunciation of theſe letters can be learned only from the mouth of a Perſian or an Indian, yet it will be proper to add a few obſervations upon the moſt remarkable of them.

OF CONSONANTS.

It will be needleſs to ſay much of the three firſt conſonants ب پ ت ſince their ſound is exactly the ſame as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Perſian بار پير and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Perſian the ſame ſound with a س or *s*, as ابو ليث Abu Leis, a proper name. It might, therefore, have been rejected from the Perſian alphabet without any inconvenience;

but it is uſeful in ſhowing the origin of words, as it is ſeldom, or never, uſed in any that are not Arabick. The ſame may be obſerved of the following letters, ق غ ع ظ ط ض ص ح which rarely occur in words originally Perſian.

ج and چ

The firſt of theſe letters anſwers to our ſoft *g* in *gem*, which a Perſian would write جم or to our *j* in *jar* جار: the ſecond of them چ founds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circaſſia*.

ح

ح is a very ſtrong aſpirate, and may be expreſſed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a ſound like the German *ch*; but the Perſians pronounce it leſs harſhly than the Arabs, and give it the ſound of *c* before *a*, *o*, or *u* in the Tuſcan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word ſo variouſly and ſo erroneouſly written by the Europeans. The ſovereign lord of Tartary is

neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aſpirate on the firſt letter.

د

د anſwers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Perſian the ſound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن guzeſhten *to paſs:* It is ſeldom uſed but in Arabick words; though it ſometimes occurs in words purely Perſian, as اذربیجان Azarbiján *the province of Media*, ſo called from اذر azar, an old word for *fire*, becauſe the adorers of fire, if we believe the Aſiatick hiſtorians, firſt built their temples in that province.

ر

ر and the three liquids ن م ل are pronounced exactly like our *r*, *l*, *m*, *n;* as ارام arám *reſt*, لاله láleh *a tulip*, مار már *a ſerpent*, نان nán *bread.* But ن before a ب has the ſound of *m*, as کنبد kumbed *a tower*, عنبر amber *ambergris.*

ز

ز has the ſound of our *z*, as لاله‌زار lalehzár *a bed of tulips.*

ژ

This letter has the ſound of our *ſ* in the words *pleaſure*, *treaſure*; and correſponds preciſely with the ſoft *g* of the French in *gens*, or their *j* in *jour*. It may be expreſſed in our characters by *zh*, as ژاله *zháleh dew*; for it has the ſame relation to *z* which *ſh* has to *s*.

س and ش

س and ش are our *s* and *ſh*, as سليم شاه Selim ſháh *king Selim*.

ط ض ص

Theſe four letters are pronounced by the Arabs in a manner peculiar to themſelves; but in Perſian, they are confounded with other letters. ص differs little from س as صدف Saddar *the name of a Perſian book*; and ط has nearly the ſame ſound with ت as عطر otr *eſſence*; a word often uſed in Engliſh, ſince our connection with India, to denote the precious perfume called *otter of roſes*. The word is Arabick, as the letters ع and ط ſufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expreſſed by *zz*, as نظامي Nezzámi *the name of a poet*; خضر Khezzár *the name of a prophet in* the *eaſtern romances*.

ع and غ

Theſe two letters are extremely harſh in the pronunciation of the Arabs. The ſound of ع, ſays Meninſki, *eſt vox vituli matrem vocantis*; but in Perſian it is a ſort of vowel, and anſwers generally to our broad *a*, as عرب Arab *the Arabians*; عين áin *a fountain*. Sometimes it has a ſound like our *o*, as in the word before-mentioned, عطر otr *perfume*. As to غ it is commonly pronounced in Perſia like our hard *gh* in the word *ghoſt*, as غلام gholám *a boy, a ſervant*.

ف has the ſound of *f* in *fall*, as فال *an omen*.

ك and ق

ق is another harſh Arabick letter, but in Perſian it is often confounded with ك, which has the ſound of our *k*, as كرمان Kermán *the province of Carmania*; قاف Kaf *a fabulous mountain in the Oriental tales*.

ڭ

Whén ك has three points above it, the Perſians give it the ſound of *g* in the word *gay*, as گلستان guliſtán *a bed of roſes*; but theſe points are very ſeldom written in the Perſian manuſcripts; ſo that the diſtinction between ك *k*

and گ *g* can be learned only by uſe: thus they often write گلاب *roſe-water*, and pronounce it gulab.

ن م ل

See the remark on ر Theſe letters are the liquids *l*, *m*, *n*, *r*.

ه is a ſlight aſpiration, and is often redundant, as بهار behár *the ſpring*, which is pronounced almoſt like beár; هرات Herat *a city in the province of Coraſan*, which the Greeks call Aria: ه therefore is the *h* of the French in *honnête*, whence came our *honeſt* without an aſpiration. At the end of a word it frequently ſounds like a vowel, as که ke, which has the ſame ſenſe and pronunciation as the Italian *che* which.

OF VOWELS.

THE long vowels are ا و ي and may be pronounced as *a*, *o*, *ee*, in the words *call*, *ſtole*, *feed*; as خان khán *a lord*, اورا ora *to him*, نیز neez *alſo*; but the ſhort vowels are expreſſed by ſmall marks, two of which are placed above the letter, and one below it, as بَ as ba or be, بِ be or bi, بُ bo or bu; thus,

اَگَرْ اَنْ تُرْكِ شِيرَازِي بَدَسْت اَرَد دِلِ مارَا
بَخَالِ هِنْدُويَش بَخْشَم سَمَرْقَنْد وُ بُخَارارَا

Egher ân turki Shirázi bedeſt âred dili mára
Bekháli hinduiſh bakſhem Samarcand u Bokhárára.

The mark ◡ placed above a conſonant ſhows that the ſyllable ends with it, as سَمَرْقَنْدِي Samar-can-di *a native of Samarcand*; the firſt of which ſyllables is ſhort, the ſecond and third long by poſition, and the laſt long by nature: but this belongs to the proſody. Theſe ſhort vowels are very ſeldom written in the Perſian books; and the other orthographical marks are likewiſe uſually ſuppreſſed except Medda ~, Hamza ء, and Teſhdid ّ; the two firſt of which are moſt common.

Medda above an ا gives it a very broad ſound, as آن aun: Hamza ſupplies the place of ي in words that end in ه; it therefore ſometimes repreſents the article, as نامهٔ nameï *a book*, or denotes the former of two ſubſtantives, as مشکِ نافهٔ náfeï mūſhk *a bag of muſk*; or, laſtly, it marks the ſecond perſon ſingular in the compound preterite of a verb, as داده dádeï, which would regularly be داده‌ای dádeh i *thou haſt*

given. Teſhdid ſhews a conſonant to be doubled, as طرّه turreh *a lock of hair.*

The omiſſion of the ſhort vowels will at firſt perplex the ſtudent; ſince many words that are compounded of the ſame conſonants, have different ſenſes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every ſhort vowel a kind of obſcure ſound very common in Engliſh, as in the words *ſun*, *bird*, *mother*, which a Mahometan would write without any vowel, *ſn*, *brd*, *mthr*; thus the Perſian word بد bd may be pronounced like our *bud.*

Vau و and Ya ي are often uſed as conſonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis*, *giovane*, young; یمن Yemen, that province of Arabia which we call *the happy*; خدایار Khodayár, a proper name ſignifying *the friend of God.* و before ا often loſes its ſound, as خوان khân *a table.*

I would not adviſe the learner to ſtudy the parts of ſpeech until he can read the Perſian characters with tolerable fluency; which he will ſoon be able to do, if he will ſpend a few hours in writing a page or two of Perſian in Engliſh letters, and reſtoring them after a ſhort interval to their proper characters by the help of the al-

phabet. I ſhall cloſe this ſection with a piece of Perſian poetry written both in the Aſiatick and European characters: it is an ode by the poet Hafiz, the firſt couplet of which has been already quoted; and a tranſlation of it ſhall be inſerted in its proper place.

بده ساقي مي باقي كه در جنّت
نخواهي يافت
كنار آب ركناباد وگلگشت مصلّارا

Bedéh ſákée meï bákée ke der jennet nek-
háhi yaft,
Kunári âbi rucnabád va gulghſhéti muſellára.

فغان كين لوليان شوخ شيرينكار شهرآشوب
چنان بردند صبر از دل كه تركان خوان
يغمارا

Fugán keïn lulián ſhokhi ſhiringári ſhehrâ-
ſhob·
Chunán berdendi ſabr az dil ke turkan khani
yagmåra.

ز عشق ناتمام ما جمال يار مستغنيست
بآب و رنگ وخال وخطّ چه حاجت روي
زيبارا

Ze eſhki nátemámi má jemáli yári muſtag-
niſt
Beâb u reng u khál u khatt che hájet ruyi
zibára.

حدیث از مطرب و مي گو و راز دهر کمتر
جو
که کس نکشود و نکشاید بحکمت این
معمّارا

Hadís az mutreb u mei gú va rázi dehri
kemter jú
Ke kes nekſhud u nekſhaied behikmet ein
moammára.

من از آن حسن روزافزون که یوسف
داشت دانستم .
که عشق از پردهٔ عصمت برون ارد زلیخارا

Men az ân huſni ruzafzún ke yuſuf daſhti
daneſtem
Ke eſhk ez perdéï iſmet berún ared zuleik-
hára.

نصیحت گوش کن جانا که از جان دوستتر
دارند
جوانان سعادتمند پند پیر دانارا

Nasíhet góshi kun iána ke an jân doftiter darend
Juvánáni faádetmendi pendi péeri danára

بدم گفتي و خرسندم عفاك الله نكو گفتي
جواب تلخ ميزيبد لب لعل شكرخوارا

Bedem gufti va khurſendem afák alla neku gufti
Juvabi telkhi mizeibed lebi lâli ſhekerkhára.

غزل گفتي و درّ سفتي بيا و خوش بخوان حافظ
كه بر نظم تو افشاند فلك عقد ثريارا

Gazel gufti va durr ſufti beâ va khoſh bukhán Hafiz
Ke ber názmi to afſháned felek ikdi ſuriára.

In this ſpecimen of Perſian writing the learner will obſerve a few combinations of letters, which he muſt by no means forget; as لا lâm-elif, compounded of ل *l* and ا *a*, in the word مصلّا moſella: but the moſt uſual combinations are formed with خ ج چ ح which have the ſingular property of cauſing all the preceding letters to riſe above the line, as بخارا nakchéer,

نخچير nakhâra. تصحيف tas-heeh. The letters that precede م *m* are alſo ſometimes raiſed.

The Arabick characters, like thoſe of the Europeans, are written in a variety of different hands; but the moſt common of them are the نسخي Niſkhi, the تعليق Tâlik, or *hanging*, and the شكسته Shekeſteh, or *broken*. Our books are printed in the Niſkhi hand, and all Arabick manuſcripts, as well as moſt Perſian and Turkiſh hiſtories, are written in it; but the Perſians write their poetical works in the Tâlik, which anſwers to the moſt elegant of our Italick hands. As to the Shekeſteh, it is very irregular and inelegant, and is chiefly uſed by the idle Indians, who will not take time to form their letters perfectly, or even to inſert the diacritical points; but this hand, however difficult and barbarous, muſt be learned by all men of buſineſs in India, as the letters from the princes of the country are ſeldom written in any other manner. A ſpecimen of theſe different forms of writing is engraved, and inſerted at the end of this Grammar.

OF NOUNS; AND FIRST, OF GENDERS.

The reader will ſoon perceive with pleaſure a great reſemblance between the Perſian and

Engliſh languages, in the facility and ſimplicity of their form and conſtruction: the former, as well as the latter, has no difference of termination to mark the gender, either in ſubſtantives or adjectives: all inanimate things are neuter, and animals of different ſexes either have different names, as پسر puſer *a boy*, کنیز keneez *a girl*, or are diſtinguiſhed by the words نر ner *male*, and ماده madé *female*; as شیر نر ſheeri ner *a lion*, شیر ماده ſheeri madé *a lioneſs*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق maſhuk *a friend*, amicus, معشوقه maſhúka *a miſtreſs*, amica, as in this verſe;

کل در بر و مي بر کف و معشوقه بکامست

Flowers are in my boſom, wine in my hand;
and my miſtreſs yields to my deſire.

But in general, when the Perſians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ه into ت; thus نعمة nimet *a benefit* is written نعمت: and almoſt all the Perſian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Perſian ſubſtantives, like ours, have but one variation of caſe, which is formed by adding the ſyllable را to the nominative in both numbers; and anſwers often to the dative, but generally to the accuſative caſe in other languages; as,

Nominative, پسر puſer *a child.*

Dative and Acc. پسررا puſerra *to a child* or *the child.*

When the accuſative is uſed indefinitely, the ſyllable را is omitted, as گل چیدن gul chíden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that ſyllable is added to it, as گلرا چید gulra chíd *he gathered the flower*, that is, *the particular flower*. There is no genitive caſe in Perſian, but when two ſubſtantives of different meanings come together, a keſra or ſhort *e* (ـِ) is added in reading to the former of them, and the latter remains unaltered, مشکِ ختن *the muſk of Tartary*, which muſt be read muſhke Khoten. The ſame rule muſt be obſerved before a pronoun poſſeſſive; as پسرِ من puſere men *my child:* and before an adjective; as شمشیرِ تابناک ſhemſhire tabnak *a bright ſcymitar.* If the firſt word ends in ا or و the letter ي is affixed to

it; as پاشا paſha *a baſha*, موصل پاشاي paſhái Mouſel *the baſha of Mouſel.* میوها mivaha *fruits*, میوهاي شیرین mivahái ſhireen *ſweet fruits:* if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حیوان cheſhméï heyván *the fountain of life.*

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puſer *O child.*
Ablative, از پسر az puſer *from a child.*

The poets, indeed, often form a vocative caſe by adding ا to the nominative, as ساقیا ſakia *O cup-bearer*, شاها ſhaha *O king*; thus Sadi uſes بلبلا bulbula as the vocative of بلبل bulbul *a nightingale.*

بلبلا مژدهٔ بهار بیار
خبر بد ببوم باز بگذار

Bring, O nightingale, the tidings of ſpring;
leave all unpleaſant news to the owl.

In ſome old compoſitions the particle مر mer is prefixed to the accuſative caſe; as اورا دیدم مر mer ora deedem *I ſaw him*; but this is either

obſolete or inelegant, and is ſeldom uſed by the moderns.

The reader, who has been uſed to the inflexions of European languages, will, perhaps, be pleaſed to ſee an example of Perſian nouns, as they anſwer to the caſes in Latin:

گل gul *a roſe*, roſa.

Singular.

Nom. گل *a roſe*, roſa.
Gen. گل *of a roſe*, roſæ.
Dat. گلرا *to a roſe*, roſæ.
Acc. گلرا *the roſe*, roſam.
Voc. ای گل O *roſe*, ô roſa.
Poet. گلا
Abl. ازگل *from a roſe*, roſâ.

Plural.

گلها *roſes*, roſæ.
گلها *of roſes*, roſarum.
گلهارا *to roſes*, roſis.
گلهارا the *roſes*, roſas.
ای گلها O *roſes*, ô roſæ.
ازگلها *from roſes*, roſis.

بلبل bulbul *a nightingale*.

Singular.

Nom. and Gen. بلبل *a nightingale*.

Dat. and Acc. بلبلرا *to a nightingale.*
Voc. اي بلبل (Poet بلبلا) *O nightingale.*
Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*
Dat. and Acc. بلبلانرا *to nightingales.*
Voc. اي بلبلان *O nightingales.*
Abl. از بلبلان *from nightingales.*

ساقي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان گل

Boy, bring the wine, for the ſeaſon of the roſe approaches; let us again break our vows of repentance in the midſt of the roſes. O Hafiz, thou deſireſt, like the nightingales, the preſence of the roſe: let thy very ſoul be a ranſom for the earth where the keeper of the roſe-garden walks!

I ſhall in this manner quote a few Perſian couplets, as examples of the principal rules in this grammar: ſuch quotations will give ſome variety to a ſubject naturally barren and unpleaſant; will ſerve as a ſpecimen of the orien-

tal ſtyle; and will be more eaſily retained in the memory than rules delivered in mere proſe.

OF THE ARTICLE.

Our article *a* is ſupplied in Perſian by adding the letter ي to a noun, which reſtrains it to the ſingular number; as گلي guli *a ſingle roſe*;

رفتم بباغ صبحدمي تا چينم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather *a* roſe, when on a ſudden the voice of *a* nightingale ſtruck my ear.

Without this termination گل gul would ſignify *roſes* or *flowers* collectively, as

مي خواه و گل فشان کن

Call for wine, and ſcatter flowers around.

When a noun ends in ه the idea of unity is expreſſed by the mark Hamza, as چشمهٔ cheſh-meï *a ſingle fountain.*

OF NUMBERS.

From the two examples in a preceding ſection it appears that the Perſian plural is formed by

adding ان or ها to the ſingular: but theſe terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmoſt preciſion. The names of animals form their plural in ان, as

گرگ gurk *a wolf.*
پلنگ pelenk *a tyger.*
گرگان gurkan *wolves.*
پلنگان pelenkan *tygers.*

but words which ſignify things without life make their plurals by the addition of the ſyllable ها, as

بال bal *a wing.*
ساحل ſahil *a ſhore.*
بالها balha *wings.*
ساحلها ſahilha *ſhores.*

Both theſe plurals occur in the following elegant diſtich.

شب تاریك و بیم موج وگرداب چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppreſs us, and the whirlpool is dreadful! How ſhould thoſe, who bear light burdens on the ſhores, know the miſery of our ſituation?

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ها as well as in ان, as شتر shütür *a camel*, شترها shütürha and شتران shütüran *camels*; and on the other side the names of things sometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of persons ending in ا or و form their plurals in یان, as دانا dana *a learned man*, دانایان danayan *learned men*; and those that end in ه are made plural by changing the last letter into گان, as پچه peché *an infant*, پچگان pechégan *infants*; and sometimes by adding گان as a separate syllable; thus, فرشته ferishte *an angel*, فرشته گان ferishte gân *angels*.

If the name of a thing ends in ه, the final letter is absorbed in the plural before the syllable ها, as خانه khané *a house*, khanha *houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the singular has a final ه.

Singular.

نوازش nüwazish *a favour*.

قلعة kalat *a castle*.

Plural.

نوازشات nüwazishat *favours*.

قلعجات kalajat *castles*.

But theſe muſt be conſidered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Perſians, have begun to deſtroy even the beautiful ſimplicity of their language.

It muſt not be omitted, that the Arabick ſubſtantives frequently have two ſorts of plurals, one formed according to the analogy of the Perſian nouns, and another after the irregular manner of the Arabians; as عيب aib *a vice*, عيبها aibha and عوايب avaîb *vices*; قلعه kalah *a caſtle*, قلعها kalaha and قلاع kalaa *caſtles*; نايب nayib *a viceroy*, plur. نواب naváb, which our countrymen have miſtaken for the ſingular number, and ſay very improperly *a nabob*. This is one argument out of a great number to prove the impoſſibility of learning the Perſian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruſe with attention the Arabick grammar of Erpenius* before he attempts to tranſlate a Perſian manuſcript.

* There are two fine editions of this grammar, the firſt publiſhed by the very learned Golius, and the ſecond by the late Albert Schultens; both theſe Orientaliſts have added a number of Arabick odes and elegies, which they have explained in excellent notes: but theſe editions are ſcarce, and Meninſki has inſerted in his grammar the ſubſtance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Perſian adjectives admit of no variation, but in the degrees of compariſon. The poſitive is made comparative by adding to it تر, and ſuperlative by adding ترین, as

خوب khub. *fair*, خوبتر khubter *fairer*, خوبترین khubterin *faireſt*.

Our *than* after a comparative is expreſſed by the prepoſition از az, as

بیاض روي تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

The brightneſs of thy face is more ſplendid than the cheek of day; the blackneſs of thy locks is darker than the hue of night.

ماه نیکوست و لي روي تو زیباتر ازوست
سرو دلجوست ولي قدّ تو دلجوتر ازوست

The moon is bright, but thy face is brighter than it; the cypreſs is graceful, but thy ſhape is more graceful than the cypreſs.

An adjective is ſometimes uſed ſubſtantively, and forms its plural like a noun, as حکیمان

hhakiman *the wife*; if it be a compounded adjective, the ſyllables ان and را denoting the plural number and the oblique caſe, are placed at the end of it, as صاحبدل ſahibdil *an honeſt man*; oblique صاحبدلرا ſahibdilra; plural صاحبدلان ſahibdilan, oblique صاحبدلانرا ſahibdilanra; as

فرو مانند پري رويان زآن عارض
خجل كشتند سمن بويان زآن كاكل

The damſels with faces like angels are dejected at the ſight of that cheek; the nymphs with the fragrance of jeſſamine are filled with envy when they view thoſe curls.

OF PRONOUNS.

The perſonal pronouns are theſe which follow;

من men *I.*
Sing. من men *I.*
Plur. ما ma *we.*
Obl. مرا merá *me.*
مارا mára *us.*

تو to *Thou.*
Sing. تو to *thou.*
Plur. شما ſhumá *you* or *ye.*

Obl. ترا tura *thee.*
شمارا ſhumará *you.*

او ه *He.*
Sing. او ه *he, ſhe,* or *it.*
Plur. ایشان iſhán *they.*
Obl. اورا óra *him, her,* or *it.*
ایشانرا iſhánra *them.*

The poets often uſe شان for ایشان, as

همیرفتم و کوفتم مغز شان
تهي کردم از پیکر نغز شان

I went, and bruiſed their helmets; I disfigured their beautiful faces.

After a prepoſition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنمود روي
زمینرا ببوسید و شد پیش اوي

When the king of the world ſhowed his face, the general kiſſed the ground, and advanced before him. *Ferduſi.*

Sometimes after the prepoſition ب *in,* the letter د is inſerted to prevent the hiatus, as بدو bedo for باو beö *in it*; the ſame may be

obſerved of بدان bedân for بآن bëân *in that*, بدين bedeen for بآين *in this**.

The poſſeſſives are the ſame with the perſonals, and are diſtinguiſhed by being added to their ſubſtantives; as

Sing. دل من dili men *my heart.*
دل تو dili to *thy heart.*
دل او or وي dili o *his* or *her heart.*

Plur. دلهاي ما dilhaï ma *our hearts.*
دلهاي شما dilhaï ſhuma *your hearts.*
Poet. تان
دلهاي ايشان dilhaï iſhân *their hearts.*
Poet. شان

They are often expreſſed in the ſingular number by theſe final letters م em, ت et, and ش eſh, and after an ا or و by ام am, ات at, and اش aſh: but after nouns ending in ا elif or و vau the letter ي ya is inſerted before the finals ش ت م; as

دلم dilem *my heart.*
دلت dilet *thy heart.*
دلش dileſh *his* or *her heart.*

* In the ſame manner and from the ſame motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uſes *tibid* for *tibi.*

Omne crede diem *tibid* illuxiſſe ſupremum.

جامهٔ ام jámeï ám *my robe.*
جامهٔ ات jámeï at *thy robe.*
جامهٔ اش jámeï aſh *his* or *her robe.*
مویم mûïm *my hair.*
مویت mûït *thy hair.*
مویش mûïſh *his* or *her hair.*

In poetry, and ſometimes in proſe, the oblique caſes of the perſonal pronouns are alſo expreſſed by م ت and ش, as

خوشا شیراز و وضع بی مثالش
خداوندا نگهدار از زوالش

Joy be to Shiraz and its charming borders! O heaven, preſerve *it* from decay.

Theſe oblique caſes are joined to any word in the ſentence which the poet finds convenient; thus in the couplet juſt quoted the pronoun ش *it* is added to زوال; ſo in the following diſtich, ت the dative of تو *thou*, is placed after the conjunction گر gher *if*.

بهی سجاده رنگین کن گرت پیر
مغان گوید
که سالک بیخبر نبود زراه و رسم منزلها

Tinge the ſacred carpet with wine, if the maſter

of the feaſt orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houſes.

Our reciprocal pronouns *own* and *ſelf* are expreſſed in Perſian by the following words, which are applicable to all perſons and ſexes; as

Nom. خود or خودش
خویش or خویشتن
or خوي

Obl. خودرا
خویشتن‌را

thus we may uſe

من خود *myſelf.*
تو خود *thyſelf.*
او خود *his* or *herſelf;*

ما خود *ourſelves.*
شما خود *yourſelves.*
ایشان خود *themſelves**.

* I here uſe *his ſelf* and *their ſelves* inſtead of the corrupted words *himſelf* and *themſelves;* in which uſage I am juſtified by the authority of Sidney, and of other writers in the reign of Elizabeth: *ſelf* ſeems to have been originally a noun, and was, perhaps, a ſynonymous word for *ſoul;* according to Locke's definition of it, "*Self* is that conſcious thinking thing, which is ſenſible or conſcious "of pleaſure and pain, capable of happineſs and miſery:" if this

خود is alſo joined like the Latin *ipſe* to every perſon of a verb, as

Singular.

خود آمدم *ipſe veni.*
خود آمدي *ipſe veniſti.*
خود آمد *ipſe venit.*

Plural.

خود آمديم *ipſi venimus.*
خود آمديد *ipſi veniſtis.*
خود آمدند *ipſi venerunt.*

The word خود ſeems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا ان بلبل سحري
تو خود چه آدمي كز عشق بيخبري

Doſt thou know what the early nightingale ſaid to me? "What ſort of man art thou, that "canſt be ignorant of love?"

When خود is uſed as a pronoun poſſeſſive, it anſwers to the Greek σφετερος, and ſignifies *my*, *thy*, *our*, *your*, *his* or *her*, and *their*, according to

obſervation be juſt, the Arabs have exactly the ſame idiom, for their نفس *ſoul*, anſwers preciſely to our *ſelf*, as نفسه في نهر صبي زمني "a boy threw *his ſelf* into a river."

the perſon and number of the principal verb in the ſentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
كس نهي بينم زخاصّ و عامرا

I ſee no man, either among the nobles or the populace, to whom I can truſt the ſecret of *my* afflicted heart.

The demonſtrative pronouns are the following:

اين *this*,

Sing. اين *this*.
Plur. اينان *theſe*.
or اينها
Oblique caſes, اينرا
اينانرا
or اينهارا

آن *that*,

Sing. آن *that*.
Plur. آنان *thoſe*.
or آنها
Oblique caſes, آنرا
آنانرا
or آنهارا

When اين een is prefixed to a noun, ſo as to

form one word, it is frequently changed into ام im, as امشب imſheb *to-night*;

تعالي الله چه دولت دارم امشب
كه آمد ناكهان دلدارم امشب

Heaven! how great is my happineſs this night! for this night my beloved is come unexpectedly!

and امروز imrûz *to-day*;

روز عيش وطرب وعيد صيامست امروز
كام دل حاصل وايام بكامست امروز

"This day is a day of mirth, and joy, and the "feaſt of ſpring; this day my heart obtains "its deſires, and fortune is favourable."

The words آن and از آن prefixed to pronouns *perſonal*, change them into *poſſeſſives*, and are read with a ſhort vowel, *ani to* or *ez ani to*, i. e. *thine*, as

ماه كنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joſeph) the throne of Egypt is *thine*.

The relatives and interrogatives are ſupplied by the invariable pronouns كه ke and چه che, of which the former uſually relates to perſons,

and the latter to things: in the oblique cases of these pronouns the final ه is absorbed before the syllable را, as

Nom. که *who.*
چه *which.*
Obl. کرا *whom.*
چرا *which.*

کي and چي are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یا ربّ آن شاهوش ماه رخ زهره جبین
درّ یکتاي که و کوهر یکدانه کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forchead like Venus?

کدام kudám is also an interrogative pronoun, as

میخواره و سر کشته و رندیم و نظرباز
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, dissolute, and

with rolling eyes; but *who* is there in this city that has not the ſame vices?

Our *ſoever* is expreſſed in Perſian by هر or هران prefixed to the relatives, as

هرکه and هرنکه *whoſoever.*

هرچه and هرانچه *whatſoever.*

OF VERBS.

The Perſians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter ſenſe, which can be determined only by the conſtruction. Theſe verbs have properly but one conjugation, and but three changes of tenſe; the imperative, the aoriſt, and the preterite; all the other tenſes being formed by the help of the particles مي and همي, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paſſive voice is formed by adding the tenſes of the verb ſubſtantive شدن to the participle preterite of the active; خوانده شد *it was read.* The inflexions of theſe auxiliaries muſt be here exhibited, and muſt be learned by heart, as they will be very uſeful in forming the compound tenſes of the active verbs.

بودن *to be.*

The preſent tenſe of this verb is irregular, but very eaſy, and muſt be carefully remembered, as it is the model for the variations of perſons in all tenſes.

Indicative Mood, Preſent Tenſe.

Sing.	ام	*I am.*
	اي	*thou art.*
	است	*he is.*
Plur.	ايم	*we are.*
	ايد	*ye are.*
	اند	*they are.*

This tenſe joined to nouns, pronouns, or adjectives often coaleſces with them, and loſes the initial I elif; as with pronouns,

Sing.	منم	*ego ſum.*
	توبي	*tu es.*
	اوست	*ille eſt.*
Plur.	مايم	*nos ſumus.*
	شمايد	*vos eſtis.*
	ايشانند	*illi ſunt.*

With adjectives,

شادم *I am glad.*
شادي *thou art glad.*
شادست *he is glad.*

شادیم *we are glad:*
شادید *you are glad.*
شادند *they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not*, &c. but نه است is commonly written نیست *there is not*, as

راهیست راه عشق که هیچش کناره نیست
آنجا جز انکه جان بسپارند چاره نیست

" The path of love is a path to which there is " no end, in which there is no remedy for " lovers, but to give up their ſouls." *Hafiz.*

Second Preſent from the defective هستن *to be.*

Sing. هستم *I am.*
هستي *thou art.*
هست *he is.*
Plur. هستیم *we are.*
هستید *you are.*
هستند *they are.*

Preterite.

Sing. بودم *I was.*
بودي *thou waſt.*
بود *he was.*

Plur. بودیم *we were.*
بودید *you were.*
بودند *they were.*

Preterite Imperfect.

مي بود مي بودي مي بودم &c.

Compound Preterite.

Sing. بوده ام *I have been.*
بوده or بودهٔ اي. *thou haſt been.*
بوده است *he has been.*

Plur. بوده ايم *we have been.*
بوده اید *you have been.*
بوده اند *they have been.*

Preterpluperfect.

Sing. بوده شدم *I had been.*
بوده شدي *thou hadst been.*
بوده شد *he had been.*

Plur. بوده شدیم *we had been.*
بوده شدید *you had been.*
بوده شدند *they had been.*

Future.

Sing. خواهم بود *I will be.*
خواهي بود *thou wilt be.*
خواهد بود *he will be.*

Plur. خواهيم بود *we will be.*
خواهيد بود *you will be.*
خواهند بود *they will be.*

Imperative.

Sing. باش or بُو *be thou.*
باشد or باد *let him be.*
Plur. باشيم *let us be.*
باشيد *be ye.*
باشند *let them be.*

Subjunctive or Aoriſt.

Sing. باشم or بوم *I be.*
باشي or بوي *thou beest.*
باشد or بود *he be.*
Plur. باشيم or بويم *we be.*
باشيد or بويد *you be.*
باشند or بوند *they be.*

Potential.

Sing. بودمي *I would be.*
بودي *thou wouldst be.*
بودي *he would be.*
Plur. بوديمي *we would be.*
بوديدي *you would be.*
بودندي *they would be.*

Future Subjunctive.

Sing. بوده باشم *I ſhall have been.*

بوده باشي *thou ſhalt have been.*
بوده باشد *he ſhall have been.*
Plur. بوده باشيم *we ſhall have been.*
بوده باشيد *you ſhall have been.*
بوده باشند *they ſhall have been.*

Infinitive.

Preſent, بودن by contraction بود *to be.*
Preterite, بوده شدن *to have been.*

Participles.

باشا *being.* بوده *been.*
شدن *to be,*
uſed in forming the Paſſive Voice.

Indicative Preſent.

Sing. مي شوم *I am.*
مي شوي *thou art.*
مي شود *he is.*
Plur. مي شويم *we are.*
مي شويد *you are.*
مي شوند *they are.*

Preterite.

Sing. شدم *I was.*
شدي *thou wast.*
شد *he was.*
Plur. شديم *we were.*
شديد *you were.*
شدند *they were.*

Preterite. Imperfect.

مي شدم مي شدي مي شد &c.

Compound Preterite.

Sing. لم شده *I have been.*
اي شده or ئ شده *thou hast been.*
است شده *he has been.*
Plur. ايم شده *we have been.*
ايد شده *you have been.*
اند شده *they have been.*

Preterpluperfect.

Sing. بودم شده *I had been.*
بودي شده *thou hadst been.*
بود شده *he had been.*
Plur. بوديم شده *we had been.*
بوديد شده *you had been.*
بودند شده *they had been.*

Future.

Sing. خواهم شد *I will be.*
خواهي شد *thou wilt be.*
خواهد شد *he will be.*
Plur. خواهيم شد *we will be.*
خواهيد شد *you will be.*
خواهند شد *they will be.*

Imperative.

Sing. شو *be thou.*
شود *let him be.*

Plur. شويم *let us be.*
شويد *be ye.*
شوند *let them be.*

Subjunctive, or Aorist.

Sing. شوم *I be.*
شوي *thou beest.*
شود *he be.*
Plur. شويم *we be.*
شويد *you be.*
شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*

خواستن or خواهيدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*
خواهي *thou wilt.*
خواهد *he will.*
Plur. خواهيم *we will.*
خواهيد *you will.*
خواهند *they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be uſeful to exhibit an analyſis of all the tenſes of a Perſian verb, and to ſhow in what manner they are deduced from the infinitive, which is properly conſidered by the oriental grammarians as the ſpring and fountain of all the moods and tenſes, and which, therefore, is called in Arabick مصدر máſdar or *the ſource*.

All regular infinitives end in يدن, as رسيدن *to arrive*, ناليدن *to grieve*, ترسيدن *to fear*.

The third perſon of the preterite is formed by rejecting ن from the infinitive, رسيد *he arrived*, ناليد *he grieved*, ترسيد *he feared*.

گفتم مشكِ صبا زچمن رسيد
يا كاروانِ مشك زراه ختن رسيد

I ſaid, is the zephyr breathing from the garden? or is a caravan of muſk coming from Khoten?

The letter ب prefixed to this tenſe is often redundant, as ببرد و برفت جامه را *he took the mantle, and departed*.

From the preterite is formed the imperfect tenſe by prefixing the particles مي or همي, as ميرسيد or همي‌رسيد *he was arriving*.

In the third perſons the imperfect tenſe is

ſometimes expreſſed by adding ي to the preterite, as نالیدي *he was grieving*, نالیدندي *they were grieving*; this form is very common in proſe, as

بطرب و نشاط مشغول بودندي و نغمهٔ ترانه
از زبان چنك و چغانه اشتماع نمودندي

" They were immerſed in pleaſure and delight,
" and were conſtantly liſtening to the me-
" lody of the lute, and of the cymbal."

The ſame letter ي added to the firſt and third perſons of the paſt tenſe forms the potential mood, as نالیدمي *I might, could, ſhould*, or *would grieve*, نالیدیمي *we might, &c. grieve*; ſo Ferduſi in a love-ſong,

شبي در برت گر برآسودمي
سر فخر بر آسمان سودمي

" If I could ſleep one night on thy boſom, I
" ſhould ſeem to touch the ſky with my ex-
" alted head."

and Hafiz,

آن طرّه که هر جعدش صد بانهٔ چین ارزد
خوش بودي اگر بودي بویش از خوشخوي

"Thoſe locks, each curl of which is worth a
" hundred muſk-bags of China, would be
" ſweet indeed if their ſcent proceeded from
" ſweetneſs of temper."

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *ſprinkled*; from which participle and the auxiliary verbs بودن and شدن are made ſeveral compound tenſes, and the paſſive voice; as پاشیده ام *I have ſprinkled*, پاشیده بودم *I had ſprinkled*, پاشیده باشم *I ſhall have ſprinkled*, پاشیده شدم *I was ſprinkled*.

هم جان بدان دو نرگس جادو سپرده ایم
هم دل بدان دو سنبل هندو نهاده ایم

We have given up all our ſouls to thoſe two inchanting narciſſus's (eyes), we have placed all our hearts on thoſe two black hyacinths (locks of hair).

The Perſians are very fond of the participle preterite; and it is very often uſed by their elegant writers to connect the members of a ſentence, and to ſuſpend the ſenſe till the cloſe of a long period: in poetry it ſometimes is uſed like the third perſon preterite of a verb, as in this fine couplet:

فروغ جام و تدخ نور ماه پوشیده
عذار مغبچگان راه آفتاب زده

" The brightneſs of the cup and the goblet ob-
" ſcures the light of the moon; the cheeks
" of the young cup-bearers ſteal the ſplen-
" dour of the ſun."

In the ode from which this couplet is taken every diſtich ends with the word زده for زد *he ſtruck.*

In compoſition the infinitive is contracted by rejecting ن, as خواهم شد *I will be*; ſo Hafiz,

نفس باد صبا مشك فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the weſtern gale will ſoon ſhed muſk around; the old world will again be young.

This ſhort infinitive is likewiſe uſed after impersonal verbs, as توان کرد *it is poſſible to do*; باید کرد *it is neceſſary to do*; thus Hafiz, the Anacreon of Perſia,

بسعي خود نتوان برد گوهر مقصود
خیال تست که این کار بیحواله برآید

" It is impoſſible to attain the jewel of thy

"" wiſhes by thy own endeavours; it is a vain
" imagination to think that it will come to
" thee without aſſiſtance."

and the poet quoted in the hiſtory of Cazvini,

روزگار نامه گردار شماست
برآنجا گردار نیکو باید کماشت

"" The life of man is a journal, in which he
" muſt write only good actions."

The imperative is regularly formed by throwing away the termination یدن from the infinitive, as رس *arrive thou*, from رسیدن *to arrive:* the letter ب is often prefixed to the imperative, as بگو *ſay thou*; بترس *fear thou*; ſo Ferduſi in his noble ſatire againſt a king who had ſlighted him;

ایا شاه محمود کشورکشاي
زمن گر نترسي بترس از خداي
خیزیدي چرا خاطر تیز من
نترسیدي از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou feareſt not me, at leaſt *fear* God! why haſt thou inflamed my wrathful temper? doſt thou not dread my blood-dropping ſword?

It muſt be here obſerved, that the negatives نه and ز are changed in the imperative into مه and مـ, as مپرس *do not aſk*;

درد عشقي كشيده‌ام كه مپرس
زهر هجري چشيده‌ام كه مپرس

" I have felt the pain of love; *aſk not* of whom:
" I have taſted the poiſon of abſence; *aſk*
" *not* from whom."

Before verbs beginning with ا elif the letters مـ ز and ب are changed into بي, مي, نـي, as before آر are uſed بيار *bring thou*, ميار *do not bring*;

ساقيا ساغر شراب بيار
يكدو ساغر شراب ناب بيار

" Boy, *bring* a cup of wine; *bring* a few more
cups of pure wine."

كو شمع ميارید در این جمع كه امشب
در مجلس ما ماه رخ دوست تمامست
در مجلس ما عطر میامیز كه جانرا
هر دم زسر زلف تو خوش‌بوي مشامست

" Say, *bring no* tapers into our aſſembly, for
" this night the moon of my beloved's cheek

" is at its full in our banquet; *ſprinkle no*
" perfume in our apartment, for to our minds
" the fragrance that conſtantly proceeds from
" thy locks is ſufficiently pleaſing."

The contracted participle uſed in compound epithets is exactly the ſame with the imperative, as انگيز *excite thou*, عشرت انگيز *mirth-exciting*; افروز *inflame thou*, گيتي افروز *world-inflaming*, *Getiafroſe*, the name of a fairy in the Perſian tales tranſlated by Colonel Dow.

The participles of the preſent tenſe are formed by adding ان, ا or نده to the imperative, as رسا, رسان and رسنده *arriving*; which laſt participle is often uſed for a noun of action, as بازنده *a player*.

From the imperative alſo is formed the conjunctive tenſe or aoriſt by adding to it the uſual perſonal termination, as from آي *come thou*, آيم *I may* or *will come*.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

" When the ſun of the wine ſhall riſe from the
" eaſt of the cup, a thouſand tulips will
" ſpring from the garden of the cup-bearer's
" cheek."

By this affected, yet lively allegory, the poet

only means that "the cup-bearer will bluſh "when he ſhall preſent the wine to the guests."

For the moſt part this form of the Perſian verb, which the grammarians properly call the aoriſt, or indefinite tenſe, anſwers to the potential mood of other languages, and is governed by conjunctions as in Latin and Engliſh: this will be ſeen more clearly in the following example taken from the life of Nader Shah;

بر دانایان رموزآگاهي و دقیقه یابان حکمتهاي آلهي واضح است که در هر عهد و اوان که اوضاع جهان مختلف و پریشان و چرخ ستمکر بکام ستمکیشان گردد خداوند یکانه که مدبّر این کارخانه و مقلّب اوضاع زمانه است از فیض بي منتهاي خود سعادتمندیرا مویّد و درعرصهٔ کیتي مبسوط الید کند که بمراهم مراحم و رافت بالتیام جراحات قلوب ستمدیدگان پردازد و مذاق تمناي تلخکامان زهر حوادثرا بشهد عدالت شیرین سازد

"It is evident, to the diſcerning and intelligent "part of mankind, that, whenever the affairs "of the world are thrown into confuſion, and "fortune favours the deſires of the unjuſt,

" the great Diſpoſer of events, in the effu-
" ſion of his endleſs mercy, ſelects ſome for-
" tunate hero, whom he ſupports with his
" eternal favour: and whom he commands
" to heal with the balm of benevolence the
" wounds of the afflicted, and to ſweeten
" the bitter draught of their misfortunes
" with the honey of juſtice."

in which period the words کردد **kerded**, کند kuned, پردازد perdázed, and سازد sázed, are the aoriſts of کردیدن **kerdíden**, کردن kerden, پرداختن perdákhten, and ساختن ſakhten, governed by the conjunction که *that*.

The preſent tenſe is formed by prefixing مي or همي to the aoriſt, as میدانم *I know*, میداني *thou knoweſt*, میداند *he knoweth*:

اي باد صبا بکذر آنجا که تو میداني
و احوال دلم بهکو پیدا که تو میداني

O gentle gale, paſs by the place which *thou knoweſt*, and diſcloſe the ſecrets of my heart which *thou knoweſt*.

زین خوش برقم که بر کل رخسار
خطّ بر صحیفهٔ کل کلزار میکشي

With that ſweet hue which *thou beareſt* on the roſe of thy cheek, *thou draweſt* a line over the face of the garden-roſe.

The particles مي and همي are ſometimes joined to the verb, and ſometimes ſeparated from it, according to the pleaſure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان همي‌رسد و نوبهار مي كذرد

Purſue thy pleaſures eagerly, for while thou canſt cloſe thine eye, the autumn is *approaching*, and the freſh ſeaſon is *paſſing* away.

The letter بـ prefixed to the aoriſt reſtrains it to the future tenſe, as برسم *I will arrive*; thus Nakſhebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد
چونكه مردم ببار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakſhebi, a man who deſires to enjoy his beloved muſt be active and diligent: whoever labours diligently in his affairs, *will* at laſt *attain* the object of his wiſhes.

After having given this analyſis of the Perſian verb, it will be neceſſary to add a table of the moods and tenſes as they anſwer to thoſe of European languages.

Verb Active, پرسيدن porsíden *to aſk.*

Indicative Mood, Preſent Tenſe.

Sing. مي پرسم *I aſk.*
مي پرسي *thou aſkeſt.*
مي پرسد *he aſks.*
Plur. مي پرسيم *we aſk.*
مي پرسيد *you aſk.*
مي پرسند *they aſk.*

Simple Preterite.

Sing. پرسيدم *I aſked.*
پرسيدي *thou aſkedſt.*
پرسيد *he aſked.*
Plur. پرسيديم *we aſked.*
پرسيديد *you aſked.*
پرسيدند *they aſked.*

Compound Preterite.

Sing. پرسيده ام *I have aſked.*
پرسيده اي *thou haſt aſked.*
or پرسيده ئ
پرسيده است *he has aſked.*
or پرسيد است

Plur. پرسیده ایم *we have asked.*
پرسیده اید *you have asked.*
پرسیده اند *they have asked.*

Preterite Imperfect.

Sing. می پرسیدم *I was asking.*
می پرسیدی *thou wast asking.*
می پرسید *he was asking.*
Plur. می پرسیدیم *we were asking.*
می پرسیدید *you were asking.*
می پرسیدند *they were asking.*

Preterpluperfect.

Sing. پرسیده بودم *I had asked.*
پرسیده بودی *thou hadst asked.*
پرسیده بود *he had asked.*
Plur. پرسیده بودیم *we had asked.*
پرسیده بودید *you had asked.*
پرسیده بودند *they had asked.*

First Future.

Sing. بپرسم *I shall ask.*
بپرسی *thou shalt ask.*
بپرسد *he shall ask.*
Plur. بپرسیم *we shall ask.*
بپرسید *you shall ask.*
بپرسند *they shall ask.*

Second Future.

Sing. خواهم پرسید *I will ask.*
خواهي پرسید *thou wilt ask.*
خواهد پرسید *he will ask.*
Plur. خواهیم پرسید *we will ask..*
خواهید پرسید *you will ask.*
خواهند پرسید *they will ask.*

Imperative.

Sing. پرس or بپرس *ask thou.*
پرسد *let him ask.*
Plur. پرسیم *let us ask.*
پرسید *ask you.*
پرسند *let them ask.*

Conjunctive, or Aorift.

Sing. پرسم *I may ask.*
پرسي *thou mayst ask.*
پرسد *he may ask.*
Plur. پرسیم *we may ask.*
پرسید *you may ask.*
پرسند *they may ask.*

Potential.

Sing. پرسیدمي *I might, &c. ask.*
پرسیدي *thou mightst ask.*
پرسیدي *he might ask.*

Plur. پرسيديمي *we might, &c. ask.*
پرسيديدي *you might ask.*
پرسيدندي *they might ask.*

Compound Future.

Sing. پرسيده باشم *I ſhall have asked.*
پرسيده باشي *thou ſhalt have asked.*
پرسيده باشد *he ſhall have asked.*
Plur. پرسيده باشيم *we ſhall have asked.*
پرسيده باشيد *you ſhall have asked.*
پرسيده باشند *they ſhall have asked.*

Infinitive.

Preſent, پرسيدن *to ask,* contracted پرسيد
Preterite, پرسيده بودن *to have asked.*

Participle.

Preſent, پرسان and پرسنده *asking.*
Preterite, پرسيده *asked* or *having asked.*

Paſſive Voice.

Indicative Preſent.

Sing. پرسيده مي شوم *I am asked.*
پرسيده مي شوي *thou art asked.*
پرسيده مي شود *he is asked.*
Plur. پرسيده مي شويم *we are asked.*
پرسيده مي شويد *you are asked.*
پرسيده مي شوند *they are asked.*

Preterite.

Sing. پرسیده شدم *I was asked.*
پرسیده شدي *thou wast asked.*
پرسیده شد *he was asked.*

Plur. پرسیده شدیم *we were asked.*
پرسیده شدید *you were asked.*
پرسیده شدند *they were asked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been asked.*
پرسیده شده بودي *thou hadst been asked.*
پرسیده شده بود *he had been asked.*

Plur. پرسیده شده بودیم *we had been asked.*
پرسیده شده بودید *you had been asked.*
پرسیده شده بودند *they had been asked.*

Aoriſt.

Sing. پرسیده شوم *I may be asked.*
پرسیده شوي *thou mayst be asked.*
پرسیده شود *he may be asked.*

Plur. پرسیده شویم *we may be asked.*
پرسیده شوید *you may be asked.*
پرسیده شوند *they may be asked.*

Second Future.

Sing. پرسیده خواهم شد *I ſhall be asked.*
پرسیده خواهي شد *thou ſhalt be asked*
پرسیده خواهد شد *he ſhall be asked.*

Plur. پرسیده خواهیم شد *we ſhall be asked.*
پرسیده خواهید شد *you ſhall be asked.*
پرسیده خواهند شد *they ſhall be asked.*

Infinitive.

Preſent, پرسیده شدن *to be asked.*
Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or ن to the affirmative in all the tenſes, as

Sing. نمي دانم *I do not know*, neſcio.
نمي داني *thou doſt not know*, neſcis.
نمي داند *he does not know*, neſcit.
Plur. نمي دانيم *we do not know*, neſcimus.
نمي دانيد *you do not know*, neſcitis.
نمي دانند *they do not know*, neſciunt.

ندانم از چه سبب رنگ آشنائي نيست
سهي قدان سيه چشم ماه سيمارا

I know not why the damſels, tall as cypreſſes, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Perſia there were very few or no irregularities: the imperative, which is often irregular in the modern Perſian,

was anciently formed from the infinitive by rejecting the termination يدن eeden; for originally all infinitives ended in دن den, till the Arabs introduced their harſh conſonants before that ſyllable, which obliged the Perſians, who always affected a ſweetneſs of pronunciation, to change the old termination of ſome verbs into تن ten, and by degrees the original infinitives grew quite obſolete: yet they ſtill retain the ancient imperatives and the aoriſts which are formed from them. This little irregularity is the only anomalous part of the Perſian language, which, nevertheleſs, far ſurpaſſes in ſimplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Perſian imperatives from an obſolete verb, may be uſeful to thoſe who are curious in ancient dialects; as it will enable them to trace out a conſiderable part of the old Perſian language or Pehlevian پهلوي, which has the ſame relation to the modern دري or Perſick, as the Icelandick has to the Daniſh, and the Saxon to the Engliſh; and which was, perhaps, ſpoken in the age of Xenophon. This is the language in which the works of Zeratuſht or Zoroaſter are preſerved, and into which the fables of Bidpai or Pilpai were firſt tranſlated from the Indian: but as we rejected the Saxon alphabet to admit the Ro-

man; ſo the Perſians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phraſes.

The Perſian verbs that form their imperatives, and conſequently their aoriſts, from obſolete infinitives, may be diſtributed into the following claſſes: the old infinitives may be found by adding يدن eeden to the imperatives, and the aoriſts by adding to them the perſonal terminations.

I.

Irregulars that form their imperatives by rejecting تن or دن

Infin.	Imper.	Aoriſt.
آختن *to draw a ſabre*	آخ	آخم
اژدن *to ſow together*	اژ	اژم
آزاردن *to rebuke*	آزار	آزارم
اغوشتن *to embrace*	اغوش	اغوشم
اغیشتن *to cut*	اغیش	اغیشم
افشاردن *to ſpeak idly*	افشار	افشارم
افشاندن *to ſprinkle*	افشان	افشانم
افشردن *to preſs*	افشر	افشرم
افکندن / اوکندن *to throw down.*	افکن	افکنم

Infin.	Imper.	Aoriſt.
آکندن *to fill*	آکن	آکنم
آوردن *to bring*	آر and آور	آرم & آورم
بافتن *to tinge, to weave*	باف	بافم
بردن *to bear*	بر	برم
پروردن *to educate*	پرور	پرورم
پژمردن *to wither*	پژمر	پژمرم
بودن *to be*	بو	بوم
خواندن *to read*	خوان	خوانم
خوردن *to eat*	خور	خورم
راندن *to drive*	ران	رانم
ریسم *to buz*	ریس	ریسم
سپردن *to reſign*	سپر	سپرم
	سپار and	سپارم and
ستردن *to ſhave*	بستر	سترم.
شاندن *to comb*	شان	شانم
شکافتن *to cleave*	شکاف	شکافم
شکردن *to hunt.*	شکر	شکرم
شمردن *to number*	شمار	شمارم
شنودن *to hear*	شنو	شنوم
غنودن *to ſlumber*	غنو	غنوم
فسردن *to freeze*	فسر	فسرم
فشردن for افشردن *to preſs*	فشار and فشر	فشرم and فشارم

Infin.	Imper.	Aorift.
فکندن for افکندن *to throw*	فکن	فکنم
گزاردن *to perform*	گزار	گزارم
گستردن *to ſtrow*	گستر	گسترم
کشتن *to kill*	کش	کشم
کشفتن *to ſcatter*	کشوف	کشوفم
لاندن *to move*	لان	لانم
ماندن *to remain*	مان	مانم
نشاندن *to fix*	نشان	نشانم
هیشتن and هشتن *to lay down*	هیش	هیشم

II.

Irregulars that change و into اي

آزمودن *to try*	آزماي	آزمایم
آسودن *to reſt*	آساي	آسایم
افزودن or فزودن *to increaſe*	افزاي or فزاي	فزایم or افزایم
آلودن *to defile*	آلاي	آلایم

The participle of this verb, uſed in compound adjectives, is آلود, as خواب آلود *ſleepy, drowned in ſleep.*

اندودن *to beſmear*	انداي	اندایم
پالودن *to ſtrain*	پالاي	پالایم

Infin.	Imper.	Aoriſt.
پیمودن *to meaſure*	پیماي	پیمایم
زدودن *to poliſh*	زداي	زدایم
ستودن *to praiſe*	ستاي	ستایم
سودن *to ſtroke*	ساي	سایم
فرمودن *to command*	فرماي	فرمایم
نمودن *to ſhow*	نماي	نمایم
کشودن and کشادن *to open*	کشاي	کشایم

III.

Irregulars that change ف into ب or و.

آشوفتن or آشفتن *to diſturb*	آشوب	آشویم
تافتن *to inflame*	تاب	تابم
دریافتن *to underſtand*	دریاب	دریابم
سفتن *to bore*	سنب	سنبم

This imperative is very anomalous.

شتافتن *to haſten*	شتاب	شتابم
شکفتن *to bloſſom*	شکیب	شکیبم
فریفتن *to deceive*	فریب	فریبم
کوفتن *to ſmite*	کوب	کوبم
نهفتن *to lie hid*	نهبن	

I have never met with this ſtrange imperative.

یافتن *to find*	یاب	یابم

Infin.	Imper.	Aoriſt.
رفتن *to go*	رو	روم
کافتن *to dig*	کاو	کاوم
گفتن *to ſay*	گو and گوي	گویم
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
آموختن *to learn*	آموز	آموزم
آمیختن *to mix*	آمیز	آمیزم
انداختن *to throw*	انداز	اندازم
اندوختن *to gain*	اندوز	اندوزم
انگیختن *to excite*	انگیز	انگیزم
آویختن *to hang*	آویز	آویزم
باختن *to play*	باز	بازم
پرداختن *to finiſh*	پرداز	پردازم
پرهیختن *to beware*	پرهیز	پرهیزم
پختن *to boil*	پز	پزم
بیختن *to ſift*	بیز	بیزم
پیختن *to take captive*	پیز	پیزم
تاختن *to twiſt*	تاز	تازم

Infin.	Imper.	Aoriſt.
توختن *to collect*	توز	توزم
ریختن *to pour*	ریز	ریزم
ساختن *to prepare*	ساز	سازم
سپوختن *to prick*	سپوز	سپوزم
سوختن *to burn*	سوز	سوزم
گداختن *to melt*	گداز	گدازم
گریختن *to flee*	گریز	گریزم
نواختن *to ſoothe*	نواز	نوازم
شناختن *to underſtand*	شناس	شناسم
فروختن *to ſell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن *to fill*	انبار	انبارم
انکاشتن *to think*	انکار	انکارم
اوباشتن *to ſwallow*	اوبار	اوبارم
برداشتن *to raiſe*	بردار	بردارم
پنداشتن *to ſuppoſe*	پندار	پندارم
داشتن *to have*	دار	دارم
گذاشتن or گذشتن *to leave, paſs*	گذر	گذرم & گذارم and گذارو
گماشتن *to looſe, diſmiſs*	گماز	گمارم

VI.

Irregulars that reject س

Infin.	Imper.	Aoriſt.
اجستن *to plant*	اج	اجم
آراستن *to adorn*	آراي	آرايم
بايستن *to be neceſſary*	باي	بايم
پايستن *to accept*	پاي	پايم
پيراستن *to deck*	پيراي	پيرايم
جستن *to ſeek*	جوي	جويم
دانستن *to know*	دان	دانم
رستن *to grow*	روي	رويم
زستن *to live*	زي	زيم
شستن *to waſh*	شوي	شويم
گريستن *to weep*	گري	گريم
مانستن *to reſemble*	مان	مانم
نگرستن *to view*	نگر	نگرم

VII.

Irregulars in ين

آفريدن *to create*	آفرين	آفرينم
چيدن *to gather*	چين	چينم
ديدن *to ſee*	بين	بينم
گزيدن *to chooſe*	گزين	گزينم

VIII.

Irregulars in بر that reject ف

Infin.	Imper.	Aoriſt.
پذیرفتن *to accept*	پذیر	پذیرم
گرفتن *to take*	گیر	گیرم

IX.

Irregulars that change س into ه

جستن *to leap*	جه	جهم
رستن *to be delivered*	ره	رهم
خواستن *to be willing*	خواه	خواهم
کاستن *to leſſen*	کاه	کاهم

X.

Irregulars that change س into ن or ند

برنشستن *to aſcend*	برنشین	برنشینم
بستن *to bind*	بند	بندم
پیوستن *to join*	پیوند	پیوندم
شکستن *to break*	شکن	شکنم
نشاستن *to cauſe to ſit down*	نشان	نشانم
نشستن *to ſit down*	نشین	نشینم

XI.

Irregulars that add ي

زادن *to be born*	زاي	زایم

Infin.	Imper.	Aorift.
کادن *to careſs*	کاي	کایم
کشادن *to open*	کشاي	کشایم

XII

Irregulars that reject ادن

افتادن *to fall*	افت	افتم
ایستادن *to ſtand*	ایست	ایستم
فرستادن *to ſend*	فرست	فرستم
نهادن *to place*	نه	نهم

XIII.

Irregulars not reducible to any claſs.

آمادن *to prepare*	آماز	آمازم
آمدن *to come*	آي	آیم
بودن *to be*	باش	باشم
خاستن *to riſe*	خیز	خیزم
دادن *to give*	ده	دهم
زدن *to ſtrike*	زن	زنم
ستدن and ستاشتن *to take*	ستان	ستانم
سرشتن *to mix*	سریش	سریشم
کردن *to do*	کن	کنم
کشستن and کسیختن *to break*	کسیل	کسیلم

Infin.	Imper.	Aoriſt.
کندن *to rot*	کند	کندم
مردن *to die*	میر	میرم
نیشتن and نوشتن *to write*	نویس	نویسم

Example of an irregular verb.

یافتن yáften *to find.* Contracted infinitive یافت .

Preſent Tenſe.

Sing. مي یابم *I find.*
مي یابي *thou findeſt.*
مي یابد *he finds.*
Plur. مي یابیم *we find.*
مي یابید *you find.*
مي یابند *they find.*

Preterite.

Sing. یافتم *I found.*
یافتي *thou foundest.*
یافت *he found.*
Plur. یافتیم *we found.*
یافتید *you found.*
یافتند *they found.*

Future; or Aoriſt.

Sing. یابم *I ſhall* or *may find.*

ADVERTISEMENT.

THE greateſt part of the following Piece was deſigned to be added to a Grammar of the Perſian language, *which was printed in* 1771. *It might eaſily have been ſwelled into a larger treatiſe, by adding more copious extracts from the* Perſian *writers, both in proſe and verſe; but, as the change of ſtyle may be ſeen as well in ten lines as in a thouſand, it ſeemed equally uſeful and leſs oſtentatious, to exhibit only a few choſen ſpecimens from the beſt authors, and chiefly from the Poets, who, in all nations, have taken the greateſt pains to harmonize and improve their language.*

THE

HISTORY

OF

THE PERSIAN LANGUAGE.

MOST of my readers will apprehend, that, in attempting to trace the progreſs of the *Perſian language*, through a period of two thouſand years, I am entering into a ſubject, which will afford them neither amuſement nor inſtruction, and can be agreeable only to thoſe few men, who apply themſelves to the obſcurer branches of literature, and have very little intercourſe with the reſt of mankind. The title of my piece ſeems, indeed, to give a reaſonable ground for their apprehenſions; and the tranſition appears rather abrupt, from the hiſtory of Monarchs to *the hiſtory of mere words*, and from the revolutions of *the Perſian Empire* to the variations of *the Perſian idiom:* but it ſhall be my endeavour to remove, as far as poſſible, the dryneſs of the ſubject, by interſperſing the narrative with a variety of Eaſtern anecdotes; and,

as to the ſecond objection, it may be alledged, that *a conſiderable change in the language of any nation is uſually effected by a change in the government*; ſo that *literary and civil history* are very nearly allied, and may often be uſed with advantage to prove and illuſtrate one another.

The Hiſtory of the *Perſian* tongue may be divided into *four periods*, like that of the Empire; not that the language was immediately altered upon every revolution of the ſtate, but it is obſervable, that, under each Dynaſty of which we have any monuments remaining, there was an apparent change in the dialect of the kingdom, eſpecially under the two laſt, namely, the *Saſſanian and Mohammedan* dynaſties: and theſe, indeed, are the only periods, of which we can ſpeak with any degree of certainty.

It is natural to ſuppoſe, that, in the infancy of the *Perſian* Empire, under *Caiûmaras* and his deſcendants, no great pains were taken to cultivate and poliſh the language, which in that rude age muſt needs be thought ſufficiently elegant, if it were ſufficiently clear and intelligible; and we are aſſured by *Herodotus*, that, even after the reign of CYRUS, *the whole education of the Perſian youth, from the age of five years to twenty, conſisted in three points only, riding, throwing the javelin, and the practice of moral virtue*;

which account is alſo confirmed by Xenophon. The ſtory mentioned by Diodorus *of the old volumes of parchment, on which the Perſians were obliged by a certain law to write the annals of their country*, was probably invented by *Cteſias*, that he might give an air of authenticity to his impertinent fables; for ſuch literary impoſtures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings. We are far from contending, however, that the ancient Perſians, eſpecially thoſe of the *ſecond period*, were entire ſtrangers to the art of compoſition either in verſe or proſe; for there never was a nation ſo rude and unpoliſhed, who had not a cuſtom *of celebrating the noble acts of their anceſtors, and inciting one another by ſongs and panegyricks to an imitation of their virtue*; and *Strabo*, a very different author from *Diodorus*, aſſerts, *that the* Perſians *uſed frequently to ſing the praiſes of their ancient Heroes and Demigods, ſometimes with a muſical inſtrument, and ſometimes with the voice alone:* but what their language really was, what were their rules of verſification, or what was the courſe of their ſtudies, no mortal can pretend to know with any ſhadow of exactneſs.

The *Greek* Hiſtorians can give us no light on this ſubject; for neither *Themiſtocles*, who ſpoke the dialect of *Perſia* like a native, though he

had ſpent only one year in learning it*, nor even *Xenophon*, whoſe intimacy with *the younger Cyrus* could not have been contracted without a knowledge of his language, ſeem to have read the works of the *Perſians*, or even to have known their characters; but were perhaps contented to expreſs their ſentiments in *Perſian* with eaſe and fluency. Nor are we much enlightened by the writers after *Alexander*; not even by thoſe, who have deſcribed the life of that Hero: for *Curtius*, who compiled his rhetorical Hiſtory from the *Greek* authors, ſeems to have known as little of *Perſian* as of *Scythian*, though he dreſſes up a number of ſpeeches for the chiefs of thoſe nations, which certainly were never ſpoken by them. A few words, indeed, are here and there interſperſed in theſe hiſtories, which are ſtill uſed in the modern idiom of *Perſia* †; but we can no more form an

* *Themistocles* omne illud tempus (anni unius ſpatium) literis ſermonique *Persarum* dedit, quibus adeò eruditus eſt, ut multò commodiùs dicatúr apud Regem verba feciſſe, quàm ſi poterant, qui in *Perside* erant natì. *Corn. Nep. in Themist.*

† Thus *Roxana*, *Statira*, *Parisatis*, ſeem to be corrupted from *Roshan* روشن *Sitára* ستاره *Purizada* پريزاده which ſignify, *Splendid, a Star, Angel-born*. *Pasargades*, or, *a Prince of the Blood*, appears to be compounded of *Peser* پسر *a Child*, and *Gada*, گده *a House*: i. e. *a child of the Royal Family*. To this we may add, 1. that *Art* or *Ard* ارد which begins many *Persian*

idea of a whole language from a liſt of broken phraſes or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a ſingle member of a period.

Since the *Greeks* afford us ſo little information, nothing remains but to conſult the *Perſians* themſelves; and the great traveller *Chardin*, whom every Orientaliſt muſt always mention with reverence, ſeems to have enquired very diligently into the ancient language of the people, among whom he reſided ſo long, and whoſe manners he deſcribes with ſo much copiouſneſs and learning: but he declares, after all his researches, "That the old *Perſian* is a language "entirely loſt; in which no books are extant, "and of which there are no rudiments remaining: that the *Guebres*, who are the remains "of the *Parſis*, or *Adorers of Fire*, have an "idiom peculiar to themſelves; which is ſup-

names, ſignifies *Strong;* as *Ardeshîr*, Artaxerxes, اردشير or, *The ſtrong Lion*, *Ardevân* or *Ardeban* اردبان *The ſtrong Guard*, &c. 2. that the termination *daæs*, as *Mithridates*, &c. is the *Perſian* داد and anſwers to the δωρος of the *Greeks*, as Ερμοδωρος, and the like. If it were poſſible to recover a whole Catalogue of theſe old *Perſian* names, ſuch an enquiry would be little more than learned trifling; for to collect a number of ſolitary words, without any books which they might enable us to read, would be like procuring at random a multitude of keys, without any caſket which they might help us to unlock.

" poſed, by the *Perſians* in general, to be rather " a jargon of their own, than a part of their an- " cient tongue: that, if you believe their own " account, the Magi, who reſided at *Yezd* in " *Carmania*, have preſerved this language from " father to ſon, after the diſſolution of their " Monarchy; but that, for his part, he has " found no reaſon to give any credit to their " ſtory: that they have, indeed, ſome books in " ſtrange characters, but he cannot perſuade " himſelf that they are old *Perſian* letters; eſ- " pecially, ſince they bear no kind of reſem- " blance to thoſe on the famous monuments at " *Perſepolis*." The authority of this excellent writer is deciſive, and puts an end at once to the controverſy lately ſtarted, concerning the authenticity of the books aſcribed to *Zoroaſter*, which a *French* adventurer, who *tranſlated them from the tranſlation* of a certain Gipſy at *Surat*, has had the boldneſs to ſend abroad as genuine: but, to avoid any ſuſpicion of miſrepreſenting the paſſage, it ſeems neceſſary to tranſcribe the very words of Sir *John Chardin*, which the reader may ſee at the bottom of the page *.

* Quand *à l'ancien Perſan*, c'eſt une langue perduë; on n'en trouve ni livres ni rudimens. Les *Guebres*, qui ſont les reſtes des *Perſes* ou *Ignicoles*, qui ſe perpetuent de pere en fils depuis la deſtruction de leur Monarchie, ont un Idiome particulier; mais on le croit plûtôt *un jargon* que leur ancienne langue. Ils diſent que les

From this we may reaſonably conclude, that the gibberiſh of thoſe ſwarthy vagabonds, whom we often ſee brooding over a miſerable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themſelves for the *prieſts of Iſis*, as the jugglers on the coaſt of *India* for the diſciples of *Zoroaſter*, and their barbarous dialect for the ancient language of *Perſia*. But let the *roſy-cheeked Frenchman*, to give him his own Epithet, reſt happy in the contemplation *of his perſonal beauty, and the vaſt extent of his learning:* it is ſufficient for us to have expoſed his follies, detected his impoſture, and retorted his invectives, without inſulting a fallen adverſary, or attempting, like the Hero in *Dryden*'s Ode, *to ſlay the ſlain*.

We have no genuine accounts then of the *Perſian* language till the time of the *SASSANIAN* kings, who flouriſhed *from the opening of*

Prêtres, qui ſe tiennent à *Yezd*, ville de la *Caramanie*, qui eſt leur *Pirée* et leur principale place, ſe ſont tranſmis cette langue juſqu'ici par tradition, et de main en main; mais quelque recherche que j'en aïe fait, je n'ai rien trouvé, qui me pût perſuader cela. Ces *Guebres* ont à la verité des livres en caracteres et en mots inconnus, dont les figures tirent aſſez ſur celles des langues, qui nous ſont le plus connuës; mais je ne ſaurois croire que ce ſoit là l'ancien Perſan, d'autant plus que le caractere, dont j'ai parlé, eſt entierement different de celui des inſcriptions de *Perſepolis*. Je donnerai des *ectypes* de l'un et de l'autre caractere, dans la deſcription du fameux monument qui reſte en ce lieu-là. CHARDIN, Tom. V. Chap. III.

the third century to the middle of the ſeventh; in which period an Academy of Phyſick was founded at *Gandiſapor*, a City of *Khoraſan*, and, as it gradually declined from its original inſtitution, it became a ſchool of poetry, rhetorick, dialectick, and the abſtract ſciences. In this excellent ſeminary the *Perſian* tongue could not fail of being greatly refined, and the ruſticity of the old idiom was ſucceeded by a pure and elegant dialect; which, being conſtantly ſpoken at the court of *Behardm Gur* in the year 351, acquired the name of *Deri*, or *Courtly*, to diſtinguiſh it from the *Pehlevi*, or, *Language of the Country*.

It muſt not, however, be imagined, that the uſe of the ancient dialect was wholly ſuperſeded by this more poliſhed idiom; for ſeveral compoſitions in *Pehlevi* were extant even after *Mahomed*, which appear to have been written by order of the *Saſſanian* Princes. *Anuſhirvan*, ſurnamed *The Juſt*, who reigned at the cloſe of *the ſixth century*, having heard from ſome travellers, that the *Indian* Monarchs had *a collection of moral fables*, which they preſerved with great care among their archives, ſent his chief Phyſician *Barzuieh* into *India*, with orders to make himſelf maſter of the *Sanſcrit* language, and not to return without a tranſlation of thoſe fables. Theſe orders were punctually executed;

Barzuieh learned the Indian tongue, and, having at a great expence procured a copy of the book, tranſlated it into the *Pehlevian* dialect: about an hundred and forty years after, his work was turned from Pehlevi into *Arabick*, by order of *Almanſur*, ſecond Caliſ of the *Abbaſides*; and this is the volume which we ſee in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* verſion in the publick library at *Oxford*; and if the work of *Barzuieh* could be found, we ſhould be enabled to recover a conſiderable part of the old *Perſian* language; the ſame, perhaps, which was ſpoken *in the ſecond period* by *Themiſtocles* and *Xenophon*.

In the reign of *Anuſhirván*, who protected the arts and ſciences in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the ſucceſs of his Arms, eſtabliſhed a mighty Empire, and ſpread his new religion from the wilds of *Arabia*, to the mountains of Tartary and the banks of the *Ganges:* but, what belongs more particularly to the ſubject of this diſcourſe, *he poliſhed the language of his country*, and brought it to a degree of purity and elegance, which no *Arabian* writer ſince his time has been able to ſurpaſs. The battle of *Cadeſſia* in the year 636 gave the laſt blow to the *Perſian* Monarchy; and the

whole Empire of *Iran* was ſoon reduced under the power of the firſt *Mahomedan* Dynaſty; who fixed the ſeat of their government in *Bagdad*, where the *Arabick* language was ſpoken, for many ages, in its utmoſt perfection: but *the ancient literature of Perſia*, which had been promoted by the family of *Saſſan*, was expreſsly diſcouraged by the immediate ſucceſſors of *Mahomed*, for a reaſon, which it is proper to explain.

At the time when the *Alcoran* was firſt publiſhed in *Arabia*, a merchant, who had lately returned from a long journey, brought with him ſome *Perſian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and uſed to ſay openly, that *the ſtories of griffons and giants were more amuſing to them than the moral leſſons of Mahomed:* part of a chapter in the *Alcoran* was immediately written, to ſtop the progreſs of theſe opinions; the merchant was ſeverely reprimanded; his tales were treated as pernicious fables, *hateful to God and his prophet*; and Omar, from the ſame motive of policy, determined to deſtroy all the foreign books which ſhould fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by ſetting his legends in competition with the precepts of a powerful Lawgiver, was the cauſe of that en-

thuſiaſm in the *Mahomedans*, which induced them to burn the famous library of *Alexandria*, and the records of the *Perſian* Empire.

One book, however, beſides *the fables of Pilpay*, eſcaped the fury of theſe unmerciful zealots: it was *an Hiſtory of Perſia* in the Pehlevian dialect, extracted from the *Saſſanian* annals, and compoſed, it is believed, by the command of *Anuſhirvan*. *Saad*, one of *Omar's* Generals, found this volume, after the victory at *Cadeſſia*, and preſerved it for himſelf as a curioſity: it paſſed afterwards through ſeveral hands, and was at length tranſlated into ſome other languages of *Aſia**.

It was a long time before the native *Perſians* could recover from the ſhock of this violent revolution; and *their language* ſeems to have been very little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians*: but, when the power of the *Abbaſides* began to decline, and a number of independent Princes aroſe in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Perſia*, and there was hardly a Prince, or Governor of a city, who had not ſeveral poets and men of letters in his

* This ſtory is mentioned in the life of the Poet *Ferduſi*, prefixed to an edition of his works.

train. The *Perſian* tongue was conſequently reſtored *in the tenth century*; but it was very different from the *Deri* or *Pehlevi* of the Ancients: it was mixed with the words of the *Alcoran*, and with expreſſions from the *Arabian* Poets, whom the *Perſians* conſidered as their maſters, and affected to imitate in their poetical meaſures, and the turn of their verſes.

That the learned reader may have a juſt notion of this new idiom, it ſeems neceſſary, firſt to produce a ſpecimen of *pure Arabick*, and, afterwards, of the *pureſt Perſian* that can be found; by which means he will form a more accurate judgement of *the modern Perſick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damaſcus:* it contains a lively deſcription of *an Eaſtern Banquet*; and moſt of the couplets are highly elegant in the original.

لنا مجلس ما فيه للهمّ مدخل
ولا منه يوماً للمسرّة مخرج
تضمن اصناف المحاسن كلها
فليس لباغي العيش عنه معرج
غناء الي الفتيان اشهي من الغنا
به العيش يصفو والهموم تفرج
يخف له حلم الحليم صبابة

ويصبو اليه الناسك المتحرج
وروض كان القطر غاداه فاغتدي
يضوع مسكي النسيم ويارج
تري نكت الازهار فيه كانها
كواكب في افق تنير وتسرج
وتذكرني الاحباب فيه بدايع
من النور فيها نرجس وبنفسج
تراه كما يرنو اليك بطرفه
اغر غضيض فاتر الطرف ادعج
غريب افتنان الدل والحسن لم يزل
يعقرب اصداغا له ويصولج
ومعشوق نارنج يريك احمراره
خدود عذاري بالعتاب يضرج
كؤس كما تهوي النفوس كانها
بنيل الاماني والمادب تمزج
كان الغناني والصواني لناظري
نجوم سماء سابرات وابرج

that is; "We have a banquet, into which sor-
"row cannot enter, and from which mirth can
"never depart. It compriſes every ſpecies of
"Beauty; and he, who ſeeks the joys of life,

" cannot riſe beyond it. A ſprightly Song gives
" more pleaſure to youth than Riches*: here
" the ſtream of life is unſullied, and all our
" cares are diſperſed. Here the mildneſs of
" our gentle darling gives eaſe to our love;
" and here the timid derviſe becomes an Apoſ-
" tate from his faith. We have a bower, on
" which the dew-drops ſparkle; and in which
" the breeze becomes ſcented with the fra-
" grance of muſk. You ſee the various bloſ-
" ſoms, which reſemble ſtars blazing and glit-
" tering in the firmament. Here the wonderful
" beauties of the flowers, among which are the
" narciſſus and the violet, bring the fair objects
" of my love to my remembrance. You would
" think you ſaw my beloved looking mildly on
" you with her ſoft, tender, languiſhing eye: a
" nymph, in whom every charm and every
" perfection is collected; whoſe curled locks
" hang always dangling, black as the ſcorpion,
" or the mace of ebony *(with which the* Aſia-
" ticks *ſtrike an ivory ball in one of their fa-*
" *vourite plays)*, the pomegranate brings to my
" mind the bluſhes of my beloved, when her
" cheeks are coloured with a modeſt reſent-
" ment. Our cups are ſuch as our ſouls deſire;

* The ſame word *Ghana* in *Arabick* ſignifies both *Singing* and *Wealth.*

" they ſeem to be filled with the ſtreams of " friendſhip and cheerfulneſs. The goblets " and vaſes of *China* appear to my ſight, like " the ſtars of heaven ſhining in the *Zodiack*."

I might here have ſelected a more ancient example of *Arabick*, either from the poets before *Mahomed*, or from the illuſtrious *Abu Temám*, who flouriſhed in the *ninth century**; but the language has remained unaltered from the earlieſt antiquity to the preſent time, and it would not have been eaſy, without a number of notes, to have made an ancient Ode intelligible in a literal tranſlation.

The oldeſt *Perſian* poems, which have come to my knowledge, are thoſe of *FERDUSI*, of which it will not be improper to give a ſhort account, as far as they relate to my preſent ſubject.

At the cloſe of *the tenth*, and beginning of *the eleventh centuries*, Mahmud reigned in the city of *Gazna*: he was ſupreme ruler of *Zableſtan*, and part of *Khoraſan*; and had pene-

* *Abu Tomam* publiſhed an excellent *Anthologia* of *Arabick* verſes, entitled *Hamáſa*, of which he gave a copy to an *Aſiatick* Prince, who preſented him in return with *five thouſand pieces of gold*, and made him at the ſame time this elegant compliment, انها لدون شعرك *My preſent is leſs valuable than thy poems.*

trated very far into *India*, where by this time the religion and language of the *Arabs* and *Perſians* had begun to prevail. Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tûs* or *Meſhed*. This moſt learned man, happening to find a copy of the old *Perſian Hiſtory* abovementioned, read it with eagerneſs, and found it involved in fables, but bearing the marks of high antiquity: the moſt ancient part of it, and principally the war of *Afrâſiab* and *Khoſrû*, or *Cyrus*, ſeemed to afford an excellent ſubject for *an Heroick Poem*, which he accordingly began to compoſe. Some of his epiſodes and deſcriptions were ſhown to the Sultan, who commended them exceedingly, and ordered him to compriſe the whole *Hiſtory of Perſia* in a ſeries of *Epick poems*. The poet obeyed; and, after the happieſt exertion of his fancy and art for [illegible] years, he finiſhed his work, which contained ſixty thouſand couplets in rhyme, all highly poliſhed, with the ſpirit of our Dryden and the ſweetneſs of Pope. He preſented an elegant tranſcript of his book to *Mahmud*, who coldly applauded *his diligence*, and diſmiſſed him. Many months elapſed, and *Ferdûſi* heard no more of his work: he then took occaſion to remind the King of it by ſome little epigrams, which he contrived to let fall in the palace;

but, where an Epick poem had failed, what effect could be expected from an Epigram? At length the reward came; which conſiſted only of as many ſmall pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this inſult: he retired to his cloſet with bitterneſs in his heart; where he wrote a moſt noble and animated invective againſt the Sultan, which he ſealed up, and delivered to a Courtier, who, as he had reaſon to ſuſpect, was his greateſt enemy, aſſuring him, *that it was a diverting tale*, and requeſting him to give it to *Mahmud, when any affair of ſtate or bad ſucceſs in war ſhould make him more uneaſy and ſplenetick than uſual**. Having thus

* See a tranſlation of this Satire in *a Treatiſe on Oriental Poetry*, added to the *Life of Nader Shah in French*, Volume X.—This poem is not unlike the Χαριτες of *Theocritus*, who, like the impetuous *Ferdusi*, had dared to expoſe the vices of a low-minded King. The *Perſian* poet has this couplet in his Satire,

کر از مدح شان حکایت کنم
چو محمود را صد حمایت کنم

that is; *Had I written as many verſes in praiſe of* Mahomed *and* Ali, *as I have compoſed for king* Mahmúd, *they would have ſhowered an hundred bleſſings on me.* A thought like that of *Shakſpeare* in *Wolſey*'s celebrated ſpeech:

Had I but ſerv'd my God with half the zeal
I ſerv'd my King, he would not in mine age
Have left me naked to mine enemies. HEN. VIII.

given vent to his juſt indignation, he left *Gazna* in the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zableſtan*, who demanded him in a furious and menacing letter.

The work of *Ferduſi* remains entire, a glorious monument of Eaſtern genius and learning; which, if ever it ſhould be generally underſtood *in its original language*, will conteſt the merit of *invention* with *Homer* himſelf, whatever be thought of its ſubject or the arrangement of its incidents. An extract from this poem will exhibit a ſpecimen of the *Perſian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect uſed in *Perſia* in the time of *Mahomed*, who *admired it for its extreme ſoftneſs*, and was heard to ſay, *that it would be ſpoken on that account in the gardens of Paradiſe*.

یکي دشت بینی همه سرخ وزرد
کزان شاد گردد دل راد مرد
همه بیشه وباغ وآب روان
یکي جایگاه از در پهلوان
زمین پرنیان وهوا مشکبوي
کلاب است گویي مگر آب جوي
خم آورده از بار شاخ سهن

صنم کشته از بوي کلبن چمن
خرامان بکرد بر کلان تذرو
خروشنده قمري وبلبل زسرو
ازین پس کنون تا به پس روزکار
شود چون بهشت آن لب جویبار
پریچهره بیني همه دشت وکوه
بهر سو بشادي نشسته گروه
منیژه کجا دخت افراسیاب
درخشان کند باغ چون آفتاب
ستاره دوم دختر کي نشین
همه با کنزان وبا آفرین
بیاراید آن دشت دخت کزین
ستاره زند بر کل وياسمین
همه دخت ترکان پوشیده روي
همه سروقدّ وهمه مشکبوي
همه رخ پر از کل چشم پر زخواب
همه لب پر از مي ببوي کلاب
اکر ما بنزدیک آن چشمکاه
شویم وبتازیم یک روزه راه
بکیریم از ایشان پریچهره چند
بنزدیک خسرو بریم ارجمند

that is; "Seeſt thou yonder plain of various "colours *(Perſ. red and grey)*; by which the "heart of a valiant man may be filled with de- "light? It is entirely coveſed with groves and "gardens and flowing rivulets; it is a place be- "longing to the abode of Heroes. The ground "is perfect ſilk, and the air is ſcented with "muſk: you would ſay, *Is it roſe-water which "glides between the banks?* The ſtalk of the lily "bends under the weight of the flower; and "the whole grove is charmed with the fragrance "of the roſe-buſh. The pheaſant walks grace- "fully among the flowers; the dove and night- "ingale warble from the branches of the cy- "preſs. From the preſent time to the lateſt "age, may the edge of thoſe banks reſemble "the bowers of Paradiſe! There you will ſee, "on the plains and hills, a company of damſels, "beautiful as fairies, ſitting cheerfully on every "ſide. There *Manizha*, daughter of *Aſrâſiab*, "makes the whole garden blaze like the Sun. "*Sitara*, his ſecond daughter, ſits exalted like "a Queen, encircled by her damſels, radiant in "glory. The lovely maid is an ornament to "the plains; her beauty ſullies the roſe and the "jaſmine. With them are many *Turkiſh* girls, "all with their faces veiled; all with their bo- "dies taper as a cypreſs, and locks black as "muſk; all with cheeks full of roſes, with eyes

" full of ſleep; all with lips ſweet as wine, and " fragrant as roſe-water. If we go near to " that bower, and turn aſide for a ſingle day, " we may take ſeveral of thoſe lovely nymphs, " and bring them to the noble Cyrus."

This is part of a ſpeech by a young amorous Hero, *the Paris of Ferdauſi*, who had reaſon to repent of his adventure with the daughter of *Afraſiab*, for he was made captive by the *Turks*, and confined in a diſmal priſon, till he was delivered by the valour of *Roſtam*.

Of theſe two languages was formed the modern dialect of *Perſia*, which, being ſpoken in its greateſt purity by the natives of *Pars* or *Farſiſtan*, acquired the name of *Farſi**; though it is even called *Deri* by *Hafez* in the following couplet;

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

that is; " While the nightingale, *O Hafez*, " makes a boaſt of his eloquence, do thou leſſen " the value of his lays by ſinging thy *Perſian* " *(Deri)* ſtrains."

زبان پارسی

Nearly in the ſame age with Ferduſi, the great *Abul Ola*, ſurnamed *Aláami* from his blindneſs, publiſhed his excellent Odes in *Arabick*, in which he profeſſedly imitated the poets before *Mahomed*. This writer had ſo flouriſhing a reputation, that ſeveral *Perſians* of uncommon genius were ambitious of learning *the Art of Poetry* from ſo able an inſtructor: his moſt illuſtrious ſcholars were *Feleki* and *Khakani**, who were no leſs eminent for their *Perſian* compoſitions, than for their ſkill in every branch of pure and mixed Mathematicks, and particularly in Aſtronomy; a ſtriking proof, that a ſublime Poet may become a maſter of any kind of learning which he chuſes to profeſs; ſince a fine imagination, a lively wit, an eaſy and copious ſtyle, cannot poſſibly obſtruct the acquiſition of any ſcience whatever, but muſt neceſſarily aſſiſt him in his ſtudies, and ſhorten his labour. Both theſe poets were protected by *Manucheher*, Prince of *Shirvan*; but Khakani was always averſe to the pleaſurable and diſſipated life of a Court, ſo that the Prince was obliged to detain him by force in his palace, and actually confined him for ſome time in priſon, leſt he ſhould find ſome opportunity of eſcaping.

* خاقانی and فلکی

The works of theſe authors are not very ſcarce; but it ſeems needleſs to give any extracts from them, which would ſwell this diſcourſe to an immoderate length: it will be ſufficient to ſay, that, *in this and the following century*, the *Perſian* language became altogether mixed with *Arabick*; not that the pure ſtyle of the ancients was wholly obſolete, but it was the faſhion among the *Perſians* to interweave *Arabian* phraſes and verſes into their poems, not by way of quotations, but as material parts of a ſentence. Thus in the following diſtich,

سري طيف من يجلو بطلعته الدجي
شكفت آمد از بختم كه اين دولت از كجا

The phantom of her, whoſe beauty gives brightneſs to the ſhades, appeared to me at night: I wondered at the kindneſs of Fortune, and ſaid, Whence came this proſperity?—the firſt line is pure *Arabick* in the ſtyle of the ancient poets.

This elegant tetraſtich is of the ſame kind:

درين ظلمت سرا تا كي از بهر دوست بنشينم
كهي انكشت بر دندان كهي سر بر سر زانو
بيا اي ساقي فرخ پيار مژده دولت
عسى الايام ان يرجعوا قواما كالذي كانوا

In this manſion of darkneſs, how long muſt I ſit expecting my beloved; one while with my finger on my teeth, one while with my head bent on my knee? Come, O fortunate cup-bearer, bring me the tidings of joy: who knows but my days may again be proſperous, as they were before? Where the laſt line is taken from an Ode in the *Hamaſa of Abu Temám*, which begins,

صفحنا عن بني ذهل وقلنا القوم اخوان

We pardoned the ſons of Dhohal, *and ſaid, The tribe are our brothers.*

At the opening of *the twelfth century* lived *Anveri*, a native of *Abiurd* in *Khoraſan*, whoſe adventures deſerve to be related, as they will ſhow in what high eſteem the polite arts were held in *Aſia*, at the time when learning firſt began to dawn in *Europe*. *Anveri*, when he was very young, was ſitting at the gate of his college, when a man richly dreſſed rode by him on a fine *Arabian* horſe, with a numerous train of attendants; upon his aſking *who it was*, he was told, that *it was a Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himſelf to it more ardently than ever, and, having finiſhed a poem, preſented it to the Sultan. This was a prince

of the *Seljukian* dynasty, named *Sanjar*, a great admirer of the fine arts: he approved the work of *Anveri*, whom he invited to his palace, and raised him even to the first honours of the state. He found many other poets at court, among whom were *Selman*, *Zehir*, and *Reshidi**, all men of wit and genius, but each eminent in a different way; the first for the delicacy of his Lyrick verses, the second, for the moral tendency of his poems, and the third, for the chastity of his compositions; a virtue, which his predecessors and contemporaries were too apt to neglect.

But of all the cities in the *Persian* Empire, none has given birth to more excellent poets than *Shiraz*; which my noble and learned friend Baron *Revizki* justly calls "the Athens "of Persia†." *SADI*, a native of this city, flourished *in the thirteenth century*, when the *Atabegs* of *Pursistan* encouraged men of learning in their principality: his life was almost wholly spent in travel; but no man, who enjoyed the greatest leisure, ever left behind him more valuable fruits of his genius and industry. A fine manuscript, about two hundred years

* رشيدي and ظهير, سلمان

† See *Specimen Poeseos Persicæ*, Vindobonæ 1771. *Præm.* page xviii.

old, was lately put into my hands, containing a complete collection of his works; among which are ſeveral pieces, both in verſe and proſe, which have never been mentioned by the Scholars of Europe. The following extract from his *Guliſtan*, or *Bed of Roſes*, will ſhow how the *Perſian* and *Arabick* languages were mixed together in his age:

شعر

وربّ صديق لامني في وداده‌ا
الم‌رها يوماً فتوضح لي عذري

قطعه

كاش كآنان كه عيب من جستند
روبت اي دلستان بديدندي
تا بجاي تر نيج در نظرت
بيخبر دستها بريدندي

مثنوي

ترا بر درد من رحمت نيايد
توفيق من يكي همدرد بايد
كه با او قصه مي‌كويم همه روز
دو خيزم‌را بهم خوشتر بود سوز

شعر

ما مر من ذكر الحبي بسمعي .
ولو سمعت ورق الحمي صاحت معي
يا معشر الخلان قولوا لمعافي
يا ليت تدري ما يقلب الموجعي

قطعه

تندستانرا نباشد درد ريش
جز بهدردي نكونم درد خويش
كفتن از زنبور بيحاصل بود .
با يكي در غمر خود ناخورده نيش
تا ترا حالي نباشد همچو من
حال ما باشد ترا افسانه پيش
سوز من با ديكري نسبت مكن
او نمك بر دست ومن بر غضو ريش

that is; "My companion oft reproaches me
"for my love of *Leila*. Will he never behold
"her charms, that my excuſe may be accepted?
"Would to heaven, that they, who blame me
"for my paſſion, could ſee thy face, O thou ra-
"viſher of hearts! that, at the ſight of thee,
"they might be confounded, and inadvertently
"cut their heads inſtead of the fruit, which

"they hold*. Thou haſt no compaſſion for "my diſorder: my companion ſhould be af- "flicted with the ſame malady, that I might "ſit all day repeating my tale to him; for two "pieces of wood burn together with a brighter "flame. The ſong of the turtle dove paſſes "not unobſerved by my ear; and if the dove "could hear my ſtrain, ſhe would join her "complaints with mine. O my friends, ſay "to them, who are free from love, *Ah, we wiſh* "*you knew, what paſſes in the heart of a lover!* "The pain of illneſs affects not them, who are "in health: I will not diſcloſe my grief but to "thoſe, who have raiſed the ſame affliction. "It were fruitleſs to talk of an hornet to them, "who never felt its ſting. While thy mind is "not affected like mine, the relation of my "ſorrow ſeems only an idle tale. Compare "not my anguiſh to the cares of another man; "he only holds the ſalt in his hand, but it is I, "who bear the wound in my body."

The ſame city had the honour of producing, *in the fourteenth century*, the moſt elegant Lyrick Poet of *Aſia*, *Shemſeddin*, ſurname *HAFEZ*; on whoſe life and productions it is the leſs neceſſary to expatiate, becauſe the Ba-

* Alluding to a ſtory in the *Alcoran*.

ron before mentioned has exhauſted the ſubject in *his Specimen of Perſian Poetry*, and will, it is to be hoped, be perſuaded to complete that moſt learned work, in the ſhort intervals of leiſure, which his important affairs will allow him. It will be fully ſufficient, therefore, to tranſcribe two of his *Gazals* or *Anacreontick Odes*; the firſt of which was choſen, on account of the *Arabick* verſes interwoven in it, and the ſecond, for its exquiſite beauty, which makes it a genuine example of the true *Shirazian* dialect.

غزل

میدمد صبح کل بسته نقاب
الصبوح الصبوح یا اصحاب
میچکد ژاله بر رخ لاله
المدام المدام یا احباب
میوزد از چمن نسیم بهشت
بس بنوشید دایما می ناب
تخت زمرد زدست کل بچمن
راح چون لعل آتشین دریاب
در میخانه بسته اند دگر
افتتح یا مفتح الابواب
در چنین موسم عجب باشد

که به بندند میکده بشتاب
عاشقا مي بنوش مردانه
فاتقوا الله يا اولي الالباب
بر رخ ساقي پريپيکر
همچو حافظ بنوش بادهٔ ناب

A PERSIAN SONG.

"The dawn advances veiled with roſes. "Bring the morning draught, my friends, the "morning draught! The dew-drops trickle "over the cheek of the tulip. Bring the "wine, my dear companions, bring the wine! "A gale of paradiſe breathes from the garden: "drink then inceſſantly the pure wine. The "roſe ſpreads her emerald throne in the bower. "Reach the liquor, that ſparkles like a flaming "ruby. Are they ſtill ſhut up in the banquet-"houſe? Open, O thou keeper of the gate. "It is ſtrange, at ſuch a ſeaſon, that the door "of the tavern ſhould be locked. Oh, haſten! "O thou, who art in love, drink wine with "eagerneſs; and you, who are endued with "wiſdom, offer your vows to Heaven. Imitate "*Hafez*, and drink kiſſes, ſweet as wine, from "the cheek of a damſel, fair as a nymph of "paradiſe."

وله ایضاً

ساقي بیا که شد قدح لاله پر زمي
طامات تا بچند وخرافات تا بکي
بگذر زکبر وناز که دیدست روزگار
چین قباي قیصر وطرف کلاه کي
هشیار شو که مزغ سحر مست کشت هان
بیدار شو که خواب اجل در پیست هي
خوش نازنانه مي چمي اي شاخ نوبهار
کآشفتگي مبادت از آسیب باد دي
بر مهر چرخ وعشوهٔ او اعتماد نیست
اي واي بر کسي که شد ایمن زمکر وي
فردا شراب کوثر وحور از براي ماست
وامروز نیز ساقي مه روي وجام مي
باد صبا از عهد صبي یاد میدهد
جان داروي که غم ببرد در دهٔ اي صبي
حشمت مبین وسلطنت کل که بسپرد
فراش باد هر ورقش را بزیر پي
در ده بیار حاتم طي جام یکمني
تا نامهٔ سیاه بخوبان کنیم طي
آن مي که داد رنگ لطافت بارغوان
بیرون فتد لطف مزاج از رخش بخوي

بشنو که مطربان چمن راست کرده اند
آهنگ چنگ وبربط وعود ونواي ني
مسند بباغ بر که بخدمت چو بندگان
استاده است سرو وکمر بستداست ني
حافظ حدیث سحر فریب خوشت رسید
تا حد چین ومصر باقصاي روم وري

Another, by the ſame.

" Riſe, boy; for the cup of the tulip is full " of wine. When will this ſtrictneſs end? " how long will theſe ſcruples laſt? No more " of this pride and diſdain; for time has ſeen " the crown of *Cæſar* humbled, and the diadem " of *Cyrus* bent to the ground. Oh! be wiſe; " for the bird of the morning is intoxicated " with love." Oh, awake! for the ſleep of " eternity is juſt before you. How gracefully " thou moveſt, O ſweet branch of a vernal " plant! May the cold wind of *December* never " nip thy buds! There is no reliance on the " favours of Fortune or her deceitful ſmiles. " Oh! wo to him, who thinks himſelf ſecure " from her treachery. To-morrow, perhaps, " the ſtream of *Cuther*, and the girls of para- " diſe will be prepared for us; but to-day alſo " let us enjoy a damſel bright as the moon, and

" quaff the wine from the full cup. The Ze-
" phyr *(Saba)* reminds us of our youth *(Sabi)*;
" bring us the wine, boy, which may refreſh
" our ſouls, and diſpel our ſorrow.

" Admire not the ſplendour and dignity of
" the roſe; for the wind will ſoon ſcatter all
" her leaves, and ſpread them beneath our feet.
" Bring a larger cup to the memory of *Hatem*
" *Tai**; that we may fold up *(Tai)* the gloomy
" volume of thoſe, who want generoſity. This
" wine, which gives a lively tint to the *Arga-*
" *van (a purple flower)*, communicates its
" ſweet nature from my beloved's cheek to her
" heart. Attend; for the muſicians of the
" bower have begun their concert, joining the
" notes of the lute and harp to the melody of
" the dulcimer and flute. Bring thy Sofa into
" the garden, for, like active attendants, the
" cypreſs ſtands before us, and the green reed
" has tucked up his girdle. O *Hafez*, the
" fame of thy ſweet alluring ſorcery has reached
" from the extremity of *Reï* and *Rûm*, to the
" limits of *China* and *Egypt*."

There is nothing, which affords a ſtronger proof of the excellence of the *Perſian* tongue, than, that it remained uncorrupted after the irruption of the *Tartars*, who, at different times,

* An *Arabian* Prince, celebrated for his extreme liberality.

and under various leaders, made themſelves maſters of *Perſia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were ſo far from diſcouraging polite letters, like the *Goths* and *Huns*, that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundleſs munificence: and one of them, who founded the *Mogul* Empire in *Hindoſtan*, introduced the *Perſian* literature into his dominions, where it flouriſhes to this day; and all the letters from the *Indian* governors are written in the language (I do not ſay, in the ſtyle) of *Sadi*. The *Turks* themſelves improved their harſh dialect by mixing it with the *Perſian*; and *Mahomed* II. who took *Conſtantinople* in the *middle of the fifteenth Century*, was a protector of the *Perſian* poets: among theſe was *Noureddin JAMI*, whoſe poem *on the loves of Joſeph and Zelikha* is one of the fineſt compoſitions I ever read. The following deſcription will ſerve as a ſpecimen of his elegant ſtyle:

سحر چو شب زاغ پرواز پرداشت
خروس صبحگاه آواز برداشت
عنادل لحن دلکش برکشیدند
لحاف غنچه از گل درکشیدند

سمن از آب شبنم روي خود شست
بنفشه جعد عنبر بوي خود شست
زليخا همچنان در خواب نوشين
ذلش را روي در محراب دوشين
نبود آن خواب پل بيهوشيش بود
زسوداي شبش مدهوشيس بود
كنيزان روي بر پايش نهادند
پرستاران بدستش بوسه دادند
نقاب از لاله سيراب بكشاد
خمار آلوده چشم از خواب بكشاد
كريبان مطلع خورشيد ومه كرد
زمطلع سر زده هر سو نكه كرد .

"In the morning, when the raven of night "had flown away, the bird of dawn began to "ſing; the nightingales warbled their enchant- "ing notes, and rent the thin veils of the roſe- "bud and the roſe: the jaſmine ſtood bathed in "dew, and the violet alſo ſprinkled his fragrant "locks. At this time *Zelikha* was ſunk in "pleaſing ſlumber; her heart was turned to- "wards the altar of her ſacred viſion*. It was

* A metaphor taken from the cuſtom, which prevails among *Mahomedans*, of turning their faces, when they pray, towards the temple of Mecca.

" not ſleep; it was rather a confuſed idea: it
" was a kind of phrenzy, cauſed by her nightly
" melancholy. Her damſels touched her feet
" with their faces; her maidens approached,
" and kiſſed her hand. Then ſhe removed the
" veil from her cheek, like a tulip beſprinkled
" with dew; ſhe opened her eyes, yet dim with
" ſleep. From the border of her mantle the
" ſun and moon aroſe; ſhe raiſed her head from
" the couch, and looked around on every ſide."

This poem contains about four thouſand couplets, and deſerves to be tranſlated into every *European* language: though I ſhall have neither time nor inclination to tranſlate it myſelf, yet I may perhaps be induced, ſome years hence, to preſent the Original to the learned world, which any man, who has the advantage of greater leiſure, may take the pains to interpret.

In the ſame Century with *Jami*, flouriſhed a poet named *CATEBI*, who was highly honoured at the court of *Mirza Ibrahim*, one of Tamerlane's deſcendants. Mr. *d'Herbelot* tells a very pleaſing ſtory of this writer, which deſerves a place in this eſſay; though, in order to underſtand it, we muſt remember, that the *Perſians* frequently end their couplets with *the ſame word*, which is often continued through a long poem; but in that caſe, the rhyme falls upon

the preceding ſyllable. "*Catebi*, ſays he, "having compoſed an Elegy, each verſe of "which ended with the word, *Gul*, a *roſe*, or "any *flower*, repeated it to the prince *Ibrahim*, "his Patron; who, being extremely delighted "with it, could not forbear interrupting him, "by ſaying, *From what bower did this tuneful* "*nightingale* (meaning *the poet*) *take its flight?* "that is, without a metaphor, *In what city* "*were you born?* to which *Catebi*, without he- "ſitation, replied in a couplet of the ſame mea- "ſure with the poem, and with the ſame "rhyme, as if he had only continued to read "his Elegy:

همچو عطّار از گلستان نشاپورم ولي
خار صحراي نشاپورم من وعطّار گل

"that is, *Like* Attár *, *I came from the roſe-* "*garden of* Niſhapor; *but I am only the thorn of* "*that garden, and* Attár *was its moſt beautiful* "*flower.*"

This diſtich, though delivered extempore, is at leaſt equal to any of the reſt in ſpirit and elegance. The poem conſiſts of about thirty-five couplets, the firſt of which is the following:

* *Attar* a *Persian* poet, author of the *Pendnáma.*

باز با صد برگ آمد جانب گلزار گل
همچو نرگس گشت منظور اولي الابصار گل

that is; *Again the roſe advances towards the bower with an hundred leaves; like the narciſſus, it is a charming object to every diſcerning eye.*

In the *ſixteenth and ſeventeenth Centuries*, under the family of *Seſi*, the *Perſian* language began to loſe its ancient purity, and even to borrow ſome of its terms from the *Turkiſh*, which was commonly ſpoken at Court. As to the modern dialect, no ſpecimen of it needs be produced, ſince *the Life of Nader Sháh*, which was written in *Perſian* about fourteen years ago, and tranſlated into *French* by the author of this Volume, may be conſulted in the original by the learned reader.

END OF THE THIRD VOLUME.

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OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Perſian language is the frequent uſe of compound adjectives; in the variety and elegance of which it ſurpaſſes not only the German and Engliſh, but even the Greek. Theſe compounds may be multiplied without end according to the pleaſure and taſte of the writer; they are formed either by a noun and the contracted participle, as دل فريب or دلفريب *heart-alluring*, or by prefixing an adjective to a noun, as خوشبوي *ſweet-ſmelling*; or, laſtly, by placing one ſubſtantive before another, as گلعذار *roſe-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wiſhes to read the Perſian books with ſatisfaction, ought to have a competent knowledge of both languages. I ſhall ſubjoin a liſt of the moſt elegant compounds that I can recollect; but I muſt expreſs moſt of them in Engliſh by circumlocutions; for though we have ſome compound epithets which give a grace to our poetry,

yet in general the genius of our language ſeems averſe to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Perſian epithet, which anſwers to the Greek ἐλικωπις, ſeems very harſh in Engliſh, if we tranſlate it *fawn-eyed*; Lady Wortley Montague's tranſlation * *stag-eyed* is not much better, and conveys a different idea from what the eaſtern poets mean to expreſs by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul efſhân *ſhedding flowers.*
دُر افشان durr efſhân *ſprinkling pearls.*
گوهر افشان goher efſhân *ſcattering gems.*
تیغ افشان teeg efſhân *brandiſhing a ſcymitar.*
خون افشان khôn efſhân *dropping blood.*
دل آزار dil azâr *afflicting the heart.*
جان آزار jân azâr *wounding the ſoul.*
تاب افکن tâb efkén *darting flames.*
بیخ افکن beekh efkén *tearing up roots.*
سنگ افکن ſeng efkén *casting ſtones.*
کوه افکن côh efkén *throwing down mountains.*
مرد افکن merd efkén *overthrowing heroes.*
عنبر آگین amber âghéen *full of ambergris.*

* See her Letters from Conſtantinople.

سرور آگین ſurûr-aghéen *full of pleaſures.*
مراد آور murâd avér *fulfilling our deſires.*
دل اور dil avér *ſtealing hearts.*
جهان آرا jehán arâ } *adorning the world.*
& عالم آرا alem arâ }
مجلس آرا mejlis arâ *gracing the banquet.*
دل ارا dil arâ *rejoicing the heart.*
دل آرام dil arâm *giving reſt to the heart.*
نبرد آزما nebérd azmâ *experienced in battle.*
روح آسا rûh asâ *appeaſing the ſpirit.*
جان آسا jân asâ *giving reſt to the ſoul.*
خون آلود khon alûd *ſprinkled with blood.*
غبار آلود gubar alûd *covered with duſt.*
خطا آلود khatá alûd *ſtained with crimes.*
روح افزا ruh efzâ *refreſhing the ſpirit.*
بهجت افزا bihjet efzâ *increaſing chearfulneſs.*
شهر اشوب ſhehr aſhôb *diſturbing the city;*

elegantly applied to *beauty*, to which likewiſe the poets give the following epithet,

روز افزون rûz efzûn *increaſing daily.*
سر افراز ſer efrâz *raiſing his head.*
گردن افراز gerden efrâz *exalting his neck.*
عالم افروز alem efrûz } *enlightening the world.*
or جهان افروز jehán efrûz }

گیتی افروز giti efrûz *inflaming the univerſe.*
معرکه افروز mârikeh efrûz *kindling the fight.*
بوستان افروز bóſtân efrûz *inflaming the garden:* a beautiful epithet for the anemone.
دانش آموز dâniſh amûz *ſkilled in ſcience.*
کار آموز kar amûz *expert in affairs.*
مژده آمیز muzhdeh ameés *mixed with joyful tidings.*

This participle آمیز is uſed in a great variety of compounds.

راحت آمیز ráhet ameéz *giving reſt.*
ستم آمیز ſitem ameéz *full of threats.*
شهد آمیز ſhehd ameéz *mixed with honey.*
رنگ آمیز reng ameéz *mixed with colours,* that is, deceitful.
پرتو انداز pertu endáz *darting rays.*
دهشت انداز dehſhet endáz *ſtriking with fear.*
اتش انداز ateſh endáz *caſting out fire.*
تیر اندز téer endáz *ſhooting arrows.*
ظلمت اندوز zulmet endûz *gathering darkneſs,* an epithet of the night.
عبرت اندوز ibret endûz *attracting wonder.*
التفات انگیز iltifât engeéz *exciting reſpect.*
خلوص انگیز khulûs engeéz *promoting ſincerity.*

فتنه انگیز fitne engeéz *raiſing a tumult.*

خجلت انگیز khejlet engeéz *cauſing bluſhes to riſe.*

خفقان انگیز khefekán engeéz *making the heart beat.*

ارشاد انگیز irſhâd engeéz *producing ſafety.*

مردم اوبار merdum ôbár *devouring men.*

جان آفرین jân aferéén *that created the ſoul.*

دل بر dil ber *a raviſher of hearts.*

سایه پرور sáyeh pervér *bred in the ſhade,*

an epithet for an ignorant young man who has not ſeen the world.

علما پرور ulema pervér *cheriſhing learned men.*

تن پرور ten pervér *nouriſhing the body.*

عشق باز iſhk báz *ſporting with love.*

پوزش پذیر puziſh pezeér *accepting an excuſe.*

ترانه پرداز turáneh perdáz *compoſing tunes,* a muſician.

سخن پرداز ſekhun perdáz *compoſing ſentences,* an orator.

نقل بند nekil bend *compiling narratives,* an hiſtorian.

عدو بند adu bend *that enſlaves his enemies.*

فتنه بیز fitne beéz *ſpreading ſedition.*

عطر بیز atar beéz *ſhedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند aſomân peyvend *reaching the ſky.*

عالمتاب alem tâb *inflaming the world,* an epithet of the ſun.

دولتجوي deuletjúï *wiſhing proſperity.*

گل چین gul cheen *gathering roſes.*

شکوفه چین ſhukûfeh cheen *cropping flowers.*

سخن چین ſekhun cheen *collecting words,* an informer.

سحر خیز ſeher kheez *riſing in the morning.*

خوشخوان khoſh khân *ſweetly ſinging.*

جهاندار jéhandâr *poſſeſſing the world.*

نکته دان nukteh dân *ſkilful in ſubtleties.*

خرده بین khurdeh been *ſeeing minute objects.*

سخن ران ſekhun rân *lengthening his diſcourſe.*

کامران kamrân *gaining his deſires.*

خون ریز khûn reez *ſhedding blood.*

شکر ریز ſhoker reez *dropping ſugar.*

گهر ریز goher reez *ſcattering jewels.*

اشک ریز aſhk reez *ſhedding tears.*

غمزدا ghemzedâ *diſperſing care.*
ظلمت زدا zulmet zedâ *diſpelling darkneſs.*
رهزن rahzén *infeſting the way,* a robber.
سحر ساز ſihr sáz *preparing inchantments.*
دلستان dilſitân *raviſhing hearts.*
دلسوز dilsûz *inflaming the heart.*
جان شکار jan ſhikâr *a hunter of ſouls.*
عمر شکاف umr ſhikâf *deſtroying life.*
صف شکن ſef ſhikén *breaking the ranks.*
انجم شمار enjúm ſhumâr *equal to the ſtars in number.*
کار شناس kar ſhinâs *skilful in buſineſs.*
شکر فروش ſheker furûſh *ſelling ſugar.*
خود فروش khôd furûſh *boaſting of himſelf.*
ناظر فریب nazér fereéb *deceiving the beholder.*
جگر گداز jiger gudâz *melting the heart.*
صمّا گداز ſumma gudâz *diſpelling a calamity.*
ضیا گستر zeyá kuſter *ſpreading light.*
عالمگیر álem geer *ſubduing the world.*
دلکشا dilkuſhâ *rejoicing the heart.*
کشور کشا kiſhver kuſhâ *conquering provinces.*
اورنگ نشین auruhg niſheen *ſitting on a throne.*

ویرانه نشین viranéh nifheen *inhabiting a deſert.*

رهنما rehnumâ *ſhowing the way.*

غریب نواز ghereeb nuvâz *kind to ſtrangers.*

بربط نواز berbut nuvâz *tuning a harp.*

کامیاب kâm yâb *that finds what he deſires.*

II.

Words compounded of adjectives and nouns.

خوب روي khob rûyi *with a beautiful face.*

پاکیزه خوي pakeezeh khúi *having pure intentions.*

خوشخوي khoſh khúi *of a ſweet diſpoſition.*

پاکدامن pakdámen *with unblemiſhed virtue.*

خوب آواز khob avâz *with a pleaſing voice.*

خوب رایحه khob rayhe *with a pleaſant ſcent.*

خوش الحان khoſh elhân *with ſweet notes;*

an epithet of the nightingale, as in this elegant diſtich,

رونق عهد شبابیست دگر بستانرا
میرسد مژده گل بلبل خوش الحانرا

The brightneſs of youth again returns to the bowers; the roſe ſends joyful tidings to the nightingale with ſweet notes.

خوش رفتار khoſh reftâr *walking gracefully.*

شيرينكار ſhireenkâr *with gentle manners.*

شيرين دهن ſhireen dihen *with a ſweet mouth.*

سياه چشم ſiah cheſhm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleaſure.

III.

Adjectives compounded of two nouns.

Each of theſe epithets is a ſhort ſimile.

پري روي peri ruyi } *with the face of an*
پري پيكر peri peyker } *angel.*

پري رخسار peri rukhsâr *with the cheeks of an angel.*

جمشيد كلاه Gemſhid kulâh *with the diadem of Gemſhia.*

دارا حشمت Dara hiſhmet *with the troops of Darius.*

سيمين ساق ſimeen sâk *with legs like ſilver.*

شكر لب ſheker leb *with lips of ſugar.*

طوطي گفتار tuti guftâr *talking like a parrot.*

غنچه لب guncheh leb *with lips like roſe-buds.*

سمن بوي ſemen bûyi *with the ſcent of jeſſamine.*

سمن بر ſemen ber *with a boſom like jeſſamine.*

گلرخ gulrokh *with cheeks like roſes.*
گلروي gulruyi *with a roſy face.*
مشکبوي mufhk buyi *with the ſcent of muſk.*
یاقوت لب yakût leb *with lips like rubies.*
شیر دل ſheer dil *with the heart of a lion.*

When we conſider the vaſt number of epithets that may be compounded after theſe three forms, and that thoſe epithets are often uſed for ſubſtantives without a noun being expreſſed, we muſt allow that the Perſian language is the richeſt in the world. Theſe compounds are thought ſo beautiful by the Perſian poets, that they ſometimes fill a diſtich with them, as

ماه روي مشکبوي دلکشي
جان فزاي دلفریبي مهوشي

A damſel with a face like the moon, ſcented like muſk, a raviſher of hearts, delighting the ſoul, ſeducing the ſenſes, beautiful as the full moon.

The particle هم hem *together*, prefixed to nouns, forms another elegant claſs of compounds implying *ſociety* and *intimacy*, as

هماشیان hemâſhiyán *of the ſame neſt.*
هماهنگ hemâheng *of the ſame inclination.*
همبزم hembezm *of the ſame banquet.*

هم‌پستر hempiſter *lying on the ſame pillow.*
هم‌خوابه hemkhâbeh *ſleeping together.*
هم‌دم hemdem *breathing together*, that is, very intimately connected.

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا امید ná umeéd *hopeleſs*, نا شناس ná ſhinâs *ignorant*, نا شکفته ná ſhukûfteh *a roſe not yet blown*; کم‌بها kembeha *of little value*, کم عقل kem akil *with little ſenſe*; بي باک bee bâk *fearleſs*, بي امان bee amân *mercileſs*: this particle is often joined to Arabick verbals, as بي تأمّل bee támmul *inconſiderate*, بي ترتيب bee terteeb *irregular*.

Example.

بعد ازين نام ترا در هر کجا خواهم نوشت
بي حقيقت بي مروّت بي وفا خواهم نوشت.

Henceforth, wherever I write thy name, I will write *falſe*, *unkind*, and *faithleſs*.

Names of agents are generally participles active in نده, as سازنده ſazéndeh *a compoſer*; or they are formed by adding گر ger, کار gár, or بان bân, to a ſubſtantive, as زرگر *a goldſmith*, قلمکار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار sár, کین keen, مند mend, ناک nák, وار var or ور ver, as شرمسار *bashful*, غمکین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاحب sahyb, and اهل ehl prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حکمت *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epithets or constant adjuncts to substantives; such are the names شجع الدوله Shujaheddoula, نجم الدوله Nejmeddoula, شمس الدوله Shemseddoula, سراج الدوله Serájeddoula, which signify in Arabick *the force*, *the star*, *the sun*, *and the lamp of the state*; such also is the title which they gave Lord Clive, زبدة الملک Zubdatulmulk *the flower of the kingdom*; in the same manner they

ſeldom mention the province of بنگاله Bengála without adding, by way of epithet, جنّت البلاد jennetulbelâd *the paradiſe of regions*, an Arabick title given to that province by آورنگ زیب Aurengzeeb.

Some adjectives are formed from nouns by adding ین as آتشین *fiery*, زرین *golden*, زمردین *made of emeralds*.

The termination انه added to ſubſtantives forms adverbs that imply a kind of ſimilitude, as دانایانه *prudently, like a prudent man*, مردانه *courageouſly, like a man of courage*.

Adjectives of ſimilitude are formed by adding آسا aſa, سا ſa, or وش veſh, to ſubſtantives, as عنبر آسا amber aſa *like ambergris*, مشک آسا *like muſk*, جنّت آسا *like paradiſe*; سحر سا *like magick*; غنچه وش *like a roſe-bud*; or قمر وش مهوش *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter ا elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

روضة مآء. نهرها سلسال

دوحة سجع طیرها موزون

ان پر از لالهاي رنگارنگ
واين پر از ميوهاي الوان بود

A garden, in which were the cleareſt rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues.*

The two firſt lines of this tetraſtich are in pure Arabick.

The termination فام fám, as well as گون goon, denotes colour, as گلفام or گلگون *roſe-coloured*, زمرد فام *emerald-coloured.*

From the compounds above mentioned, or any other adjectives, compounded or ſimple, may be formed abſtract ſubſtantives by adding ي, as

شرمسار *baſhful*,
دانشمند *learned*,
سياه *black*,
شرمساري *baſhfulneſs*.
دانشمندي *learning*.
سياهي *blackneſs*.

If the adjective end in ه the abſtract is made by changing ه into كي, as بيكانه *new*, بيكانكي *novelty*.

Other abſtracts are made either by adding ار

to the third perſon of the paſt tenſe, as دیدار *ſight*, گفتار *ſpeech*, رفتار *motion*; or by adding ش to the contracted participle, as اسایش *reſt*, ستایش *praiſe*, ازمایش *temptation*.

The letter ا elif added to ſome adjectives makes them abſtract nouns, as گرم *warm*, گرما *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان iſtán, دان dán, زار zár, گاه gah, or جا já, as

نگارستان negariſtán * *a gallery of pictures.*
بهارستان bahâriſtân *the manſion of the ſpring.*
گلستان guliſtân *a bower of roſes.*
شکردان ſhekerdân } *a chest of ſugar.*
or شکرستان ſhekeriſtân }
سنبلستان ſumbuliſtân *a garden of hyacinths.*
شیرستان ſheeriſtân *the country of lions.*

* The five firſt of theſe names are the titles of as many excellent books: the Behariſtán and Guliſtán are poetical compoſitions by Jâmi and Sâdi; the Negariſtán is a very entertaining miſcellany in proſe and verſe; and the Shekerdân is a miſcellaneous work in Arabick upon the hiſtory of Egypt: as to the Sumbuliſtân, I have ſeen it quoted, but recollect neither the ſubject, nor the name of its author. The Greeks ſometimes gave theſe flowery titles to their books; thus Pamphilus publiſhed a treatiſe on different ſubjects, which he called Λειμὼν چمنزار *a meadow*; and Apoſtolius compiled an Ἰωνια بنفشه زار *a garden of violets*, or a collection of proverbs and ſentences.

جنیستان ginniſtân *fairy-land.*
گلزار gulzár *a bed of roſes.*
لالهزار lálehzár *a border of tulips.*
عبادتگاه ibádetgáh *a place of worſhip.*
خواب جا khab já *the place of ſleep,* a bed.

The learner muſt remember, that when theſe compounds are uſed as diſtinct ſubſtantives, the termination ان of the plural, and را of the oblique caſe, muſt be added to the end of them, as

Sing. Nom. شیرین دهن *a girl with ſweet*
Obl. شیرین دهنرا *lips.*
Plur. Nom. شیرین دهنان *girls with ſweet*
Obl. شیرین دهنانرا *lips.*

The Perſian verbs are compounded either with nouns and adjectives, or with prepoſitions and other particles. The verbs chiefly uſed in the firſt ſort of compoſition are کردن *to do,* آوردن *to bring,* داشتن *to have,* ساختن *to make,* فرمودن *to order,* خوردن *to devour,* زدن *to ſtrike,* بردن *to bear,* نمودن *to ſhow,* گشتن or گردیدن *to become,* آمدن *to come,* دیدن *to ſee,* گرفتن *to take,* and یافتن *to find.* The moſt common of theſe is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Perſian adjectives and participles, as

اقرار کردن ikrár kerden *to confeſs.*
انتظار کردن intizár kerden *to expect.*
رجوع کردن rujû kerden *to return.*
تمام کردن temâm kerden *to complete.*
پر کردن por kerden *to fill.*
ترک کردن terk kerden *to leave.*
طلوع کردن tulû kerden *to riſe* (oriri).

Thus Hafiz,

صبحست ساقیا قدحی پر شراب کن
دور فلک درنگ ندارد شتاب کن
خورشید می زمشرق ساغر طلوع کرد
گر برگ عیش میطلبی ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay, therefore *haſten.* The ſun of the wine *riſes* from the eaſt of the cup: if thou ſeekeſt the delights of mirth, *leave* thy ſleep.

هجوم آوردن hujúm âverden *to aſſault.*
یاد آوردن yád âverden *to remember.*
عجب داشتن ajeb daſhten *to wonder.*
معذور داشتن mâzúr daſhten *to excuſe.*
حسد بردن heſed berden *to envy.*
اعتقاد بردن itikád berden *to believe.*

غم خوردن ghemm khorden *to grieve.*
سوگند خوردن ſeugend khorden *to ſwear.*
روشن ساختن rúſhen ſakhten *to enlighten.*
تر ساختن ter ſakhten *to moiſten.*
التفات نمودن iltifát numûden *to esteem.*
مدهوش گشتن medhûſh geſhten *to be aſtoniſhed.*
غمناک گردیدن gemnák gerdíden *to be afflicted.*
پدید آمدن pedeed âmeden *to appear.*
احسان دیدن ihſan deeden *to be benefited.*
پرورش یافتن perveriſh yáften *to be educated.*
قرار گرفتن kerár griften *to be confirmed.*

The verbs زدن and فرمودن are very frequently uſed in compoſition, as نعره زدن nâreh zeden *to call aloud,* فکر فرمودن fikr fermúden *to conſider*; thus Geláleddîn Rúzbehár,

تا بحمد تو نعره زد بلبل
همه گوشم چون درخت گل

While the nightingale ſings thy praiſes with a loud voice, I am all ear like the ſtalk of the roſe-tree.

and Hafiz,

فکر معقول بفرما گل بیخار کجاست

Conſider attentively; where is a roſe without a thorn?

Some of the particles, with which verbs are compounded, are ſignificant, and others redundant and ornamental, as

در آمدن der âmeden *to enter.*
در آوردن der âverden *to carry in.*
در خواستن der kháſten *to require.*
در یافتن der yáften *to underſtand.*
بر آمدن ber âmeden *to aſcend.*
بر گشتن ber geſhten *to return.*
بر آسودن ber âsúden *to reſt.*
باز داشتن baz daſhten *to with-hold.*
فرود آمدن furúd âmeden *to deſcend.*
واپس داشتن vápes daſhten *to detain.*
سر دادن ſer dáden *to baniſh*, to confine to a place.

In the preſent tenſe of a compound verb the particle می is inſerted between the two words of which it is compoſed, as پر کردن *to fill.*

Sing. پر می کنم *I fill.*
پر می کنی *thou filleſt.*
پر می کند *he fills.*

Plur. پر مي كنيم *we fill.*
پر مي كنيد *you fill.*
پر مي كنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great diſtance from each other, as

صبا بلطف بگو آن غزال رعنارا
كه سر بكوه و بيابان تو دادهٔ مارا

" O weſtern breeze, ſay thus to yon tender
" fawn, thou haſt confined us to the hills and
" deſerts."

where سر دادهٔ the preterite of سر دادن *to confine*, reléguer, is ſeparated by three words. The noun سر has a number of different ſenſes, and is therefore the moſt difficult word in the Perſian language; it ſignifies *the head, the top, the point, the principal thing, the air, deſire, love, will, intention, &c.* and ſometimes its meaning is ſo vague that it ſeems a mere expletive, though the Perſians undoubtedly feel its force.

There are derivative verbs in Perſian, as in Hebrew and Arabick, which may be called *cauſals*; they are formed from the tranſitive verbs by changing يدن into انيدن, and ſometimes into ايانيدن, as

تابيدن *to ſhine.* تابانيدن and تابايانيدن *to cauſe to ſhine.*

رسیدن *to arrive.* . رسانیدن *to cauſe to arrive,* to bring.

یارب آن آهوئ مشکین بختن باز رسان
وآن سهی سرو خرامان بچمن باز رسان

O heaven! *bring* that muſky fawn back to Khoten; bring back that tall waving cypreſs to its native garden.

OF PERSIAN NUMBERS.

THE numerals and invariable parts of ſpeech belong more properly to a vocabulary than to a grammar; but for the uſe of ſuch as will take the trouble to learn them by heart, I will here ſubjoin the moſt common of them:

۱	ا	یک yek	*one.*
۲	ب	دو du	*two.*
۳	ج	سه ſeh	*three.*
۴	د	چهار chehar	*four.*
۵	ه	پنج penge	*five.*
۶	و	شش ſheſh	*ſix.*
۷	ز	هفت heft	*ſeven.*
۸	ح	هشت hefht	*eight.*
۹	ط	نه nuh	*nine.*

۱۰	ي	ده deh	*ten.*
۱۱	يا	يازده yázdeh	*eleven.*
۱۲	يب	دوازده duázdeh	*twelve.*
۱۳	يج	سيزده ſizdeh	*thirteen.*
۱۴	يد	چهارده chehardeh	*fourteen.*
۱۵	يه	پانزده panzedeh	*fifteen.*
۱۶	يو	شانزده ſhanzedeh	*ſixteen.*
۱۷	يز	هفده hefdeh	*ſeventeen.*
۱۸	يح	هشده heſhdeh	*eighteen.*
۱۹	يط	نوزده nuždeh	*nineteen.*
۲۰	ک	بيست beeſt	*twenty.*
۲۱	کا	بيست يک beeſtyek	*twenty-one.*
۳۰	ل	سي ſee	*thirty.*
۴۰	م	چهل chehel	*forty.*
۵۰	ن	پنجاه penjâh	*fifty.*
۶۰	س	شصت ſheſht	*ſixty.*
۷۰	ع	هفتاد heftâd	*ſeventy.*
۸۰	ف	هشتاد heſhtâd	*eighty.*
۹۰	ص	نود navéd	*ninety.*
۱۰۰	ق	صد ſad	*a hundred.*
۲۰۰	ر	دوصد dûſad	*two hundred.*
۳۰۰	ش	سيصد ſeeſad	*three hundred.*
۴۰۰	ت	چهارصد cheharſad	*four hundred.*
۵۰۰	ت	پانصد panſad	*five hundred.*
۶۰۰	خ	ششصد ſheſhſad	*ſix hundred.*
۷۰۰	ذ	هفتصد heftſad	*ſeven hundred.*

هشتصد ض ۸۰۰ heſhtſad *eight hundred.*
نهصد ظ ۹۰۰ nuhſad *nine hundred.*
هزار غ ۱۰۰۰ hezar *a thouſand.*
ده هزار یغ ۱۰۰۰۰ deh hezar *ten thouſand.*
صد هزار تغ ۱۰۰۰۰۰ ſad hezar *a hundred thouſand.*
or لک lac

ORDINALS.

نخست nukhuſt . *firſt.*
دوم duum *ſecond.*
سیوم ſium *third.*
چهارم chehárum *fourth.*
پنجم penjum *fifth.*

All the other ordinals are formed in the ſame manner, by adding م to the cardinal numbers.

ADVERBS.

بسیار besíar *much.* اندک endek *little.*
اینجا eenjá *here.* آنجا ânjá *there.*

جان نیز اگر فرستم آنجا
آن تحفهٔ مختصر چه باشد

If I could ſend my ſoul *to that place*, how trifling a preſent would it be!

از اینجا ez eenjá *hence.*

اینسو eensú *hither.*

کجا cujá *where* or *whither.*

هر کجا که her cujá ke *whereſoever.*

بیرون beerún *without.*

از آنجا ez ânjá *thence.*

آنسو ânsú *thither.*

از کجا ez cujá *whence.*

درون derún } *within.*
or اندرون enderún }

نوازنده بلبل بباغ اندرون
کرازنده آهو براغ اندرون.

The nightingales were warbling in the garden, and the fawns were ſporting on the hills.

فرو forú } *below.* بالا bálá *above.*
or فرود forúd }

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdâd }
سحرگاه ſehérgah } *in the morning.*
or سحر ſeher }

شامگاه ſhamgáh *in the evening.*

دی dée *yeſterday.*

پیش peiſh *before.*

اکنون eknún *now.*

چون chûn *when.*
فردا ferdá *to-morrow.*
پس pes *after.*
آنگاه ângâh *then.*
هماندم hemándem *directly.*
هرگز herkez *ever.*
هنوز henúz *yet.*
تا tá *until.*
باری báree *once.*
هم hem *alſo.*
هرگزنه herkezneh *never.*
بعد از آن bâd ez an *afterward.*
همیشه hemeiſheh *always.*
دیگربار deigerbah *again.*
نیز neez *even.*

The following ſix adverbs are nearly ſynonymous, and ſignify *as, like, in the ſame manner as;*

همچو hemchú,
چنین cheneén,
چنانچه chenáncheh,
همچون hemchún,
همچنین hemcheneén,
چنانکه chenánkeh.

کو cú where?
چند chend *how many?*

از بهر چه ez behri che *on what account?*
چون chún *how?*
اینک eenek *behold!*
مگر megher *perhaps.*
هم hem
and بهم behem } *together.*
چرا cherá *wherefore?*
چگونه chegúneh *how* or *what.*
کاش cáſh *would!*
مبادا mebáda *left by chance.*
تنها tenha *alone.*

CONJUNCTIONS.

و u or va *and.*
یا ya *or.*
هم hem, or نیز neez *alſo.*
اگر egker, or گر gher *if.*
اگرچه eghercheh, گرچه gherchеh *though.*
امّا emma, لیکن leiken, بل bel, بلکه belkeh *but.*
هرچند herchend, هرچندکه herchendkeh *although.*
بنابرین benabereén *therefore.*
که keh *ſince.*
مگر megher *unleſs.*
پس pes *then, moreover.*

زیرا zéra *becauſe.*
جز júz *except.*

PREPOSITIONS.

از ez or j *from, by, of.*
پس pes *after.*
به beh, or ب be, joined to the noun, *in, to.*
با ba *with.*
پهلوي pehlevi *near.*
براي beráï, بجهت bejehet *for.*
از جهت ez jehet, از بهر ez behr *on account of.*
میان meián *between.*
فرود forúd *beneath.*
زبر zeber *above.*
ابر aber, or بر *upon.*
پیش peiſh *before.*
بي bé *without.*
در der *in.*
سوي súï *toward.*
زیر zeér *under.*
نزد nazd *near.*

INTERJECTIONS.

ایا eiá, ایها åyoha *oh!*
دریغ or دریغا dereega *alas!*
آه âh *ah!*

Thus in the tale of the merchant and the parrot, by Gelaleddin Rúmi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهي نهان شد زير ميغ

Alas! alas! that ſo bright a moon ſhould be hidden by the clouds!

فغان fugán and افسوس efsús are likewiſe interjections that expreſs grief: thus in a tetraſtich by the ſultan Togrul Ben Erſlan,

ديروز چنان وصال جان فروزي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عمرم ايام
آنرا روزي نويسد اينرا روزي

Yeſterday the preſence of my beloved delighted my ſoul; and to-day her abſence fills me with bitterneſs; alas! that the hand of fortune ſhould write joy and grief alternately in the book of my life!

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferduſi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the Shahnáma:

چو برخاست از لشكركش كرد
رخ نامداران ما كشت زرد

من این کرز یکزخم برداشتم
سپهرا هم انجاي بگذاشتم
خروشي برآورد اسبم چوپیل
زمین شد پریشان چو دریاي نیل

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* Theſe lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of Ferdufi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE conſtruction of the Perſian tongue is very eaſy, and may be reduced to a few rules, moſt of which it has in common with other languages. The nominative is uſually placed before the verb, with which it agrees in number and perſon, as in this pious ſentence of a Perſian philoſopher,

از بهر چه آمدهٔ اگر آمدهٔ که علم اوّلین
و اخرین بیاموزي این راه روا نیست این
همه خالق داند و اگر آمدهٔ که اورا جویي
آنجا که اوّل قیام بر گرفتني او خود آنجا
بود *

Wherefore *art thou come?* if *thou art come* to learn the ſcience of ancient and modern times, thou haſt not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to ſeek him, know that where *thou* firſt *waſt fixed*, there *he was preſent*.

yet it is remarkable, that many Arabick plurals are conſidered in Perſian as nouns of the ſingu-

* See the Bibliotheque Orientale, p. 950.

lar number, and agree as ſuch with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حيات ما ميكردد طي

By the approach of ſpring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs ميكردد in the ſingular.

There is another ſtrange irregularity in the Perſian ſyntax; the cardinal numbers are uſually joined to nouns and verbs in the ſingular, as هزار يک روز *a thouſand and one days.*

نسيم زلفت اكر بكذرد بتربت حافظ
زخاك شالمدش صد هزار لاله برآيد

If the gale ſhall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thouſand flowers will ſpring* from the earth that hides his corſe.

Theſe idioms, however, are by no means natural to the Perſian, but ſeem borrowed from the Arabs, who ſay, الف ليلة و ليلة *a thouſand and one nights.* In Arabick too a noun of the plural number, if it ſignify a thing without life, requires a verb in the ſingular, and that of the

feminine gender, for the Arabick verbs have diſtinct genders like nouns, as

خرّت الانهار والاغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their Maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Moſt active verbs require the oblique caſe in را after them, as

اگر آن ترک شیرازي بدست ارد دل مارا

بخال هندویش بخشم سمرقند و بخارارا

If that fair damſel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been obſerved (ſee page 201) that the را is omitted if the noun be indefinite or general, جام پر کن *fill* a *cup*; but that it is inſerted, if the thing be particular and limited, جامرا پر کرد *he filled* the *cup*; examples of this occur in almoſt every page.

All nouns or verbs by which any profit or acquiſition is implied govern the oblique caſe, as

بلي هر جا که شود مهر آشکارا

سهارا چز نهان بودن چه یارا

Yes! whenever the ſun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the poſition rather than to the ſyntax: in a period of two or more members, each of which might end with an auxiliary verb, the firſt of them commonly contains the verb, which is underſtood in the reſt, as

مضرّت تعجيل بسيارست و منفعت صبر و سكون بيشمار

The diſadvantages of haſte are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its ſubſtantive, and the governing noun is prefixed to that which it governs, as روي خوب *a beautiful face*, بوي گل *the ſcent of a roſe*; but if this order be inverted a compound adjective is formed, as خوب روي *fair-faced*; گلبوي *roſe-ſcented*.

Conjunctions which expreſs conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

* Soha is the Arabick name for a very ſmall and obſcure ſtar in the conſtellation of the Great Bear.

اگر بدانستمي كه فرقت تو
اينچنين صعب باشد و دلسوز
از تو دوري نجستمي يكدم
وز تو غايب نبودمي يكروز .

If I had known *that* thy abſence would have been ſo ſorrowful and afflicting, I would not have departed from thee a ſingle day; I would not have left thee a ſingle moment.

Prepoſitions and interjections are fixed to nouns in the nominative caſe, as

شنوده‌ام كه دو كبوتر با يكديگر در آشيانهٔ دمساز و در كاشانهٔ همراز نه از غبار اغيار بر خاطر ايشان گردي و نه از محنت روزگار در دل ايشان دردي .

I have heard that two doves lived together *in* one neſt, and whiſpered their ſecrets *in* one chamber; the duſt of jealouſy had never ſullied their minds, and the anguiſh of misfortune had never pierced their hearts.

پرده داري ميكند در قصر قيصر عنكبوت
بومي نوبت * ميزند بر گنبد افراسياب

* نوبت is an Arabick word ſignifying *a turn, a change, a watch*, excubiæ: hence نوبت زدن in Perſian, and نوبت

The ſpider holds the veil *in* the palace of Cæſar; the owl ſtands ſentinel *on* the watch-tower of Afraſiab.

Theſe are the principal rules that I have collected for the Perſian language; but rules alone will avail but little, unleſs the learner will exemplify them in his own reſearches: the only office of a grammarian is to open the mine of literature, but they who wiſh to poſſeſs the gems muſt endeavour to find them by their own labours.

چالیق in Turkiſh, ſignify *to relieve the guards by the ſounds of drums and trumpets.* This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly aſſigned to the ſpider. Some copies have نوحت inſtead of نوبت which reading would make very good ſenſe, but deſtroys the beauty of the alluſion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقاني باغي داشت خوش و خرم و بوستاني تازه‌تر از گلستان ارم هواي آن نسيم بهاررا اعتدال بخشيدي و شمامهٔ ريحان روح فزايش دماغ جانرا معطّر ساختي

نظم

گلستاني چو گلزار جواني
گلشن سيراب آب زندگاني
بواي عندليبش عشرت انگيز
نسيم عطرسايش راحت آميز

و بر يک گوشهٔ چمنش گلبني بود تازه‌تر از نهال کامراني و سرافرازتر از شاخ شجرهٔ شادماني هر صباح بر روي گلبن گل رنگين چون عذار دلفريبان نازک خوي و رخسار سمنبران ياسمين بوي بشکفتي و باغبان با آن گل رعنا عشق بازي آغاز نهوده گفتي

A literal tranſlation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a huſbandman had a ſweet and pleaſant orchard, and a garden more freſh than the bower of Irem. The air of it gave mildneſs to the gales of the ſpring, and the ſcent of its herbs that refreſhed the ſpirits, conveyed perfume to the very ſoul.

VERSES.

A bower like the garden of youth, a bed of roſes bathed in the waters of life, the notes of it's nightingales raiſing delight; its fragrant gale ſhedding perfume.

And in one corner of his garden there was a roſe buſh freſher than the ſhrub of deſire, and more lofty than the branch of the tree of mirth. Every morning on the top of the roſe buſh the roſe bloſſomed, coloured like the cheek of heart-alluring damſels with gentle minds, and the face of lily-boſomed maids ſcented like jeſſamine. The gardener began to ſhow an extreme fondneſs for theſe excellent roſes, and ſaid,

بيت

گل بزير لب نميدانم چه ميگويد كه باز
بلبلان بي نوارا در نغات مي آورد

باغبان روزي بر عادت معهود بتماشاي
گل آمد بلبلي ديد نالان كه روي در
صحيفهٔ گل مي ماليد و شيرازهٔ جلد
زرنگار اورا بمنقار تيز از يكديگر مي
گسيخت

بيت

بلبل كه بگل درنگرد مست شود
سر رشتهٔ اختيارش از دست شود

باغبان پريشاني اوراق گل مشاهده نمود
گريبان شكيباي بدست اضطراب چاك زد
و دامن دلش بخار جگردوز بيقراري
دراويخت روز ديگر همان حال وجود گرفت
و شعلهٔ فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد

روز سيوم بحركت منقار بلبل

A DISTICH.

I know not what the roſe ſays under his lips,
that he brings back the helpleſs nightingales
with their mournful notes.

One day the gardener according to his eſtabliſhed cuſtom went to view the roſes; he ſaw a plaintive nightingale, who was rubbing his head on the leaves of the roſes, and was tearing aſunder with his ſharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he ſee the roſe, becomes
intoxicated; he lets go from his hand the
reins of prudence.

The gardener viewing the ſcattered condition of the roſe-leaves, tore with the hand of confuſion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneaſineſs. The next day he found the ſame action repeated, and the flames of wrath occaſioned by the loſs of his roſes

AN HEMISTICH.

added another ſcar to the ſcar which he had
before.

The third day, by the motion of the nightingale's bill,

ع

گل بتاراج رفت و خار بماند

خارخاري از آن بلبل در سينهٔ دهقان پديد آمده دام فريبي در راه وي نهاد و بدانهٔ حيل اورا صيد کرده در زندان قفس محبوس ساخت بلبل بيدل طوطي وار زبان بکشاد وگفت اي عزيز مرا بچه موجب حبس کردهٔ از چه سبب بعقوبت من مايل شدهٔ اگر صورت بجهت استماع نغمات من کردهٔ خود اشيانهٔ من دربوستان تست دم سحر طربخانهٔ من اطراف گلستان تست و اگر معني ديگر بخيال گذرانيدهٔ مرا از ما في الضمير خود خبر ده دهقان گفت هيچ ميداني که بروزگار من چه کردهٔ و مرا بمفارقت يار نازنين چند بار ازردهٔ سزاي آن عمل بطريق مکافات همين تواند بود که تو از دارو ديار ماندهٔ و از تفرّج و تماشا مهجور شده در گوشهٔ زندان مي زاري و من هم درد هجران کشيده و درد فراقت جانان چشيده در کلبهٔ احزان مي نالم

AN HEMISTICH.

the roſes were plundered, and the thorns only remained.

Then the reſentment cauſed by the nightingale broke out in the breaſt of the gardener, he ſet a deceitful ſpringe in his way, and having caught him with the bait of treachery, he confined him in the priſon of a cage. The diſheartened nightingale opened his mouth, like a parrot, and ſaid, Oh, Sir, for what cauſe haſt thou impriſoned me? for what reaſon haſt thou reſolved to diſtreſs me? if thou formeſt the deſire of hearing my ſongs, my own neſt is in thy garden, where in the morning thy bower ſhall be the houſe of my muſick; but if thou haſt another idea, inform me of what thou haſt in thy mind (an Arabick phraſe).

The gardener ſaid, Doſt thou not know how thou haſt ſpoiled my fortune, and how often thou haſt diſtreſſed me with the loſs of my favorite roſe? it is right that thy action ſhould be requited, and that thou being ſeparated from thy friends and family, and ſecluded from all joy and diverſions, ſhouldſt mourn in the corner of a priſon; whilſt I, afflicted with the anguiſh of ſeparation from my darling flowers, weep in the cottage of care.

بیت

بنال بلبل اگر با منت سر یاریست
که ما دو عاشق زاریم وکار ما زاریست

بلبل گفت ازین مقام درگذرو بر اندیش که من بدین مقدار جریمهٔ که کلي را پریشان کرده‌ام محبوس گشته‌ام تو که دلي را پریشان مي سازي حال تو چون خواهد بود

نظم

کنبد گردنده زروي قیاس
هست به نیکي و بدي حق شناس
هر که نکوي کند آنش رسید
وهر که بدي کرد زیانش رسید

این سخن بر دل دهقان کارگر آمده بلبل را آزاد کرد بلبل زباني بازادي گشاد و بگفت چون با من نکوي کردي بحکم هل جزا الاحسان الا الاحسان مکافات آن باید کرد بدان که در زیر درخت که ایستادهٔ آفتابهٔ است پر اززر بردار و در حوایج خود صرف کن دهقان آن محل را بگشاید وسخن بلبل درست یافت گفت اي بلبل

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regretteſt the loſs of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale ſaid, Depart from that reſolution, and conſider, that if I am impriſoned for ſuch an offence as tearing a roſe, what will be thy puniſhment if thou teareſt a heart aſunder?

VERSES.

He that formed the ſky by exact meaſure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This diſcourſe taking effect upon the heart of the gardener, he ſet the nightingale at liberty. The bird tuned his voice in his free ſtate, and ſaid, Since thou haſt done me this ſervice according to the ſentence (in the Alcoran), Is there any recompenſe for benefits, but benefits? it is neceſſary to reward thee for it. Know, that under the tree where thou ſtandeſt there is a coffer full of gold; take it, and ſpend it to ſupply thy wants.

The gardener ſearched the place, and found the words of the nightingale to be true; he then

عجب که آفتابهٔ زررا در زیر زمین مي بيني و دام در زیر خاك ندیدي بلبل گفت تو آنرا ندانستهٔ که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضاي آلهي نزول یابد دیدهٔ بصیرترا نه روشني ماند و نه تدبیر و خرد نفع رساند

ſaid, O nightingale! what a wonder it is, that thou couldſt ſee the coffer of gold beneath the earth, and not diſcover the ſpringe upon the ground!

The nightingale ſaid, Doſt thou not know that (an Arabick ſentence) when fate deſcends, caution is vain?

AN HEMISTICH.

It is impoſſible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of underſtanding, and neither prudence nor wiſdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Perſians borrowed their poetical meaſures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Perſian poetry with tolerable eaſe, he may receive further information from a treatiſe written profeſſedly upon verſification by وحيدي Vahîdi, who was himſelf no contemptible poet.

There are nineteen ſorts of metre which are uſed by the Perſians, but the moſt common of them are بحر رجز or the iambick meaſure, بحر رمل or the trochaick meaſure, and بحر هزج a metre that conſiſts chiefly of thoſe compounded feet which the ancients called Επιτριτους, and which are compoſed of iambick feet and ſpondees alternately, as *ămātōrēs pŭēllārūm.* In lyrick poetry theſe verſes are generally of twelve or ſixteen ſyllables, as

ببوي نافهٔ كاخر صبا زان طرّه بكشايد
زجعد زلف مشكينش چه تاب افتاد در دلها

Bĕbūī nā | fĕī kākhĕr | sĕbā zān tūr | rĕ būcſhāyĕd
Zī jādī zūl | fī mūſhkīnēſh | chī tāb ūftād | ŭ dĕr dĭlhā.

When the zephyr diſperſes the fragrance of thoſe muſky locks, what ardent deſire inflames the hearts of thy admirers!

They ſometimes conſiſt of fourteen ſyllables in this form,

- - ᴗ | ᴗ - - - | - - ᴗ | ᴗ - - -

as

تا غنچهٔ خندانت دولت بکه خواهد داد
اي شاخ گل رعنا از بهر که میرویي

Tā ghŭnchĕ | ĕkhēndānēt | dēvlēt bĕ | kĕ khāhēd dād
Aī ſhākhī | gŭlī ṛānā | ēz bēhrī | kĕ mīrūyī

Ah! to whom will the ſmiling roſe bud of thy lips give delight? O ſweet branch of a tender plant! for whoſe uſe doſt thou grow?

or in this,

- - ᴗ | ᴗ - - ᴗ | ᴗ - - ᴗ | ᴗ - -

as

گوشم همه بر قول نی و نغمت چنگست
چشمم همه بر لعل تو و گردش جامست

Gōſhēm hĕ | mĕ bēr kūlĭ | nĕy ū nāgmă | tĭ chēnguēſt
Chēſhmēm hĕ | mĕ bēr lālĭ | tŏ ū ghērdĕ | ſhĭ jāmēſt

My ear is continually intent upon the melody of the pipe, and the ſoft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of meaſure is not unlike that which Sappho uſes in thoſe elegant lines quoted by Hepheſtion,

Γλυκεια ματερ, ουτοι δυναμαι κρεκειν τον ἰσιον
Παθω δαμεισα παιδος βραδιναν δι' Αφροδιταν.

which he ſcans thus,

Γλύκεια μα | τερ, ούτοι δυ | ναμαι κρεκειν | τον ἰσίον
Ποθω δαμει | σα παιδος βρα | διναν δι' Α | φροδιταν.

Other lyrick verſes contain thirteen ſyllables in this form,

˘ - ˘ - | - - - | ˘ - ˘ - | - -

as

صبا به تهنیت پیر میغروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sĕbā bĕ tēh | neītī peēr | ĭ meīfŏrōſh | āmēd
Kĕ mūsĭmī | tārbū eīſh | ŭ nāzŭ nōſh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-houſe, that the ſeaſon

of mirth, joy, wantonneſs, and wine is coming.

or,

⏑ – ⏑ | – ⏑ – | ⏑ – ⏑ – | – –

as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

Sĕbā bĕlūtf | bŏgoū ān | găzālĭ rā | nārā
Kĕ sēr bĕcōūh | vă bẏābān | tŏ dādeī | mārā

This couplet has been tranſlated in another part of the grammar. See p. 274.

The Perſians ſometimes uſe a meaſure conſiſting of trochees and ſpondees alternately, like theſe verſes of Catullus and Ariſtophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὀσις ἡμων τας Ἀθηνας ἱκκεκωφηκας βουν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleaſant ſeaſon breathe.

But the moſt common Perſian verſe contains eleven ſyllables, as

چونکه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت

Chúnkeh gul reft va guliſtán derguzeſht
Neſhenvi zan pes zebulbul ſerguzeſht

When the roſes wither, and the bower loſes its ſweetneſs, you have no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroick or moral ſubjects, as the works of Ferdúſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddîn. This ſort of verſe anſwers to our common heroick rhyme, which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſe uſed in Perſia, becauſe there are few books or even common letters written in the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of ſcanſion: thus the following elegant couplet quoted by Meninſki,

تبا در چین هر تاري بود زلف ترا صد
چین

كه سازي برگل سوري زسنبل پوده چين
بر چين .

muſt be pronounced;

Tebader ché | ne ber tareé | buved zulfeé | tera ſad cheén
Ke ſazee bér | guleé ſureé | zeſumbul pú | de cheen ber cheén

with a ſtrong accent upon every fourth ſyllable; and it may here be obſerved, that the Perſians, like the French, uſually accent the laſt ſyllables of their words.

As to their proſody, nothing can be more eaſy and ſimple; their vowels ا elif, و vau, and ي ya are long by nature; the points, which they commonly ſuppreſs, are naturally ſhort; and every ſhort ſyllable that ends with a conſonant is long by poſition; as شيراز Shīrāz, سنبل sūmbūl, دهان děhān, سخن sĕkhēn: but the Perſians, like other poets, have many licences; they often add a ſhort vowel which does not properly belong to the word, as in the firſt ode of Hafiz,

ولي افتاد مشكلها vĕlī āftādŭ mūſhkīlhā,

and كجا دانند حال ما cŭjā dānēndī hālī mā.

They alſo ſhorten ſome long ſyllables at pleaſure by omitting the vowels ا elif, و vau, and ي

ya; thus بيرون beērūn, which is a ſpondee, becomes an iambick foot when it is written برون bĕrūn: in the ſame manner دكر is uſed for ديكر and بدن for بودن. The omiſſion of the elif is more common; ſo ره is put for راه, and فشان for افشان, as in this beautiful couplet,

مي خواه و شكفشان كن از دهر چه ميجوئي
اين شكفت سحركه شكل بلبل تو چه مشكوبي

"Call for wine, and ſcatter flowers around;
"what favour canſt thou expect from for-
"tune?" ſo ſpake the roſe this morning; O
nightingale! what ſayeſt thou to her maxim?

In which lines شكفشان is uſed for شكافشان *ſhedding flowers*, and سحركه for سحرگاه *the morning*.

I ſhall cloſe this ſection with ſome examples of Perſian verſes from the مصراع or *hemiſtich*, to the غزل or *ode*, which differs from the قصيده or *elegy* in nothing but the number of the diſtichs, of which the ode ſeldom contains fewer than five, and the elegy ſeldom fewer than twenty. I ſhall not ſet down theſe examples

at random, but ſhall ſelect ſuch as are remarkable, for beauty of ſentiment or delicacy of expreſſion.

مصراع AN HEMISTICH.

گل نچيند کسي که کارد خار

He that plants thorns will not gather roſes.

بيت A DISTICH.

کاروان رفت و تو در خواب و بيابان در پيش

کجا روي ره زکه پرسي چگني چون باشي

The caravan is departed, and thou ſleepeſt; the deſert lies before thee; whither wilt thou go? of whom wilt thou aſk the way? what wilt thou do? how wilt thou exiſt?

رباعي A TETRASTICH.

هنگام سپيده دم خروس سحري
داني زچه رو همي کند نوحه گري
يعني که نمودند در اينهٔ صبح
کز عمر شبي گذشت و تو بيخبري

At the time that the dawn appears, doſt thou know for what reaſon the bird of the morning complains? He ſays, that it is ſhown in the mirror of the day, that a whole night of thy life is paſſed, while thou art loſt in indolence.

Another.

خواهي كه نباشي بغمّ ورنج قرين
بشنو سخني پاكتر از درّ ثمين
از دشمن آزرده تغافل منماي
و زصاحب كبر و كينه ايمن منشين

Doſt thou deſire to be free from ſorrow and pain? hear a maxim more valuable than a precious gem: Deſpiſe not thine enemy, though he be diſtreſſed; and truſt not thy friend, if he be proud and malevolent.

In all the Perſian elegies and odes the two firſt hemiſtichs have the ſame rhyme, which is continued through the whole poem at the end of every diſtich. A ſhort piece of poetry, in which the two firſt lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sadi on the advantages of good company:

گلي خوشبوي در حمّام روزي
رسيد از دست محبوبي بدستم

بدو گفتم که مشکي يا عنبري
که از بوي دلاويز تو مستم
بگفتا من گل ناچيز بودم
وليکن مدتي با گل نشستم
کمال همنشين در من اثر کرد
وگر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of ſcented clay*. I took it, and ſaid to it, "Art thou muſk or "ambergris? for I am charmed with thy de-"lightful ſcent." It anſwered, "I was a "deſpicable piece of clay; but I was ſome "time in the company of the roſe; the "ſweet quality of my companion was com-"municated to me; otherwiſe I ſhould have "been only a piece of earth, as I appear "to be."

When both lines of each couplet rhyme together through a whole compoſition, it is called مثنوي as in the following examples:

چنين است آيين گردنده دهر
نه لطفش بود پايدار و نه قهر

* گل خوشبوي ghil khoſhbúi, a kind of *unctuous clay*, which the Perſians perfume with eſſence of roſes, and uſe in the baths inſtead of ſoap.

نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconſtant fortune, neither her mildneſs nor her violence are of long duration: ſhe exalts no one whom ſhe does not at laſt oppreſs; for ſhe is light in her affection, but moſt harſh in her hatred.

فریدون فرّخ فرشته نبود
زمشک و زعنبر سرشته نبود
بداد و دهش یافت آن نیکوئی
تو داد و دهش کن فریدون توئی

The happy * Feridún was not an angel; he was not formed of muſk or ambergris. He gained his reputation by juſtice and liberality: be thou juſt and liberal, and thou wilt be a Feridún.

جوانی پاکباز و پاکرو بود
که با پاکیزه رویی در شکرو بود

* An ancient king of Perſia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a miſtake in his tranſlation of theſe lines (ſee the article Farrakh in his Bibliotheque Orientale) for not recollecting the ſenſe of فرّخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Perſians conſider as a perfect model of juſtice and magnanimity.

چنین خواندم که در دریای اعظم
بگردابی درافتادند باهم
چو ملّاح آمدش تا دست گیرد
مبادا کاندر آن سختی بمیرد
همی گفت از میان موج تشویر
مرا بگذار و دست یار من گیر
درین گفتن جهان بروی دراشفت
شنیدندش که جان می داد و می گفت
حدیث عشق از آن بطال منیوش
که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were ſailing in the great ſea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and ſave him from periſhing in that unhappy juncture; he called aloud, and pointed to his miſtreſs from the midſt of the waves; "Leave me, and take "the hand of my beloved." The whole world admired him for that ſpeech; and when he was expiring he was heard to ſay; "Learn not the tale of love from that wretch "who forgets his beloved in the hour of "danger."

Theſe examples will, I hope, be ſufficient to undeceive thoſe who think that the Aſiatick poetry conſiſts merely in lofty figures and flowery deſcriptions. There is ſcarce a leſſon of morality or a tender ſentiment in any European language, to which a parallel may not be brought from the poets of Aſia. The verſes of eleven ſyllables, which are uſed in the great Perſian poems, always rhyme together in couplets. It is unneceſſary in this ſection to give an example of the Perſian قصيده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Caſſideh often turns upon lofty ſubjects, and the Gazal compriſes for the moſt part the praiſes of love and merriment, like the lighter odes of Horace and Anacreon. The moſt elegant compoſers of theſe odes are جامي Jâmi and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon ſimilar ſubjects are more finely poliſhed than the ſongs of theſe Perſian poets: they want only a reader that can ſee them in their original dreſs, and feel their beauties without the diſadvantage of a tranſlation. I ſhall tranſcribe the firſt ode of Hafiz that offers itſelf, out of near three hundred that I have paraphraſed: when the learner is able to underſtand

the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بي رخ يار خوش نباشد
بي باده بهار خوش نباشد
طرف چمن و طواف بستان
بي صوت هزار خوش نباشد
رقصيدن سرو و جالت گل
بي لاله عذار خوش نباشد
با يار شکرلب گلاندام
بي بوس و کنار خوش نباشد
باغ گل و ملّ خوشست امّا
بي صحبت يار خوش نباشد
هر نقش که دست عقل بندد
بي نقش ونگار خوش نباشد
جان نقد محقّرست حافظ
از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved; the spring is not sweet without wine.

The borders of the bower, and the walks of the

garden, are not pleaſant without the notes of the nightingale.

The motion of the dancing cypreſs and of the waving flowers is not agreeable without a miſtreſs whoſe cheeks are like tulips.

The preſence of a damſel with ſweet lips and a roſy complexion is not delightful without kiſſes and dalliance.

The roſe-garden and the wine are ſweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can deviſe are not agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feaſt.

The laſt diſtich alludes to the Aſiatick cuſtom of throwing money among the gueſts at a bridal feaſt, or upon any other extraordinary occaſion: the Perſians call this money نثار nisár, and him who collects it نثار چين nisár cheen.

I ſhall conclude this grammar with a tranſlation of the ode quoted in the ſection upon the Perſian letters; ſee p. 196.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradiſe the ſweet banks of our Rocnabad, or the roſy bowers of our Moſellâ.

Alas! theſe wanton nymphs, theſe fair deceivers, whoſe beauty raiſes a tumult in our city, rob my heart of reſt and patience, like the Turks that are ſeizing their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occaſion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and ſeek not to diſcloſe the ſecrets of futurity; for no one, however wiſe, ever has diſcovered, or ever will diſcover them.

I can eaſily conceive how the inchanting beauties of Joſeph affected Zoleikha ſo deeply, that her love tore the veil of her chaſtity.

Attend, O my ſoul! to prudent counſels; for youths of a good diſpoſition love the advice of the aged better than their own ſouls.

Thou haſt ſpoken ill of me; yet I am not offended; may Heaven forgive thee! thou haſt ſpoken well: but do bitter words become a lip like a ruby, which ought to ſhed nothing but ſweetneſs?

O Hafiz! when thou compoſeſt verſes, thou ſeemeſt to make a ſtring of pearls: come, ſing them ſweetly: for Heaven ſeems to have ſhed on thy poetry the clearneſs and beauty of the Pleïads.

The wildneſs and ſimplicity of this Perſian ſong pleaſed me ſo much, that I have attempted to tranſlate it in verſe: the reader will excuſe the ſingularity of the meaſure which I have uſed, if he conſiders the difficulty of bringing ſo many eaſtern proper names into our ſtanzas.

I have endeavoured, as far as I was able, to give my tranſlation the eaſy turn of the original; and I have, as nearly as poſſible, imitated the cadence and accent of the Perſian meaſure; from which every reader, who underſtands muſick, will perceive that the Aſiatick numbers are capable of as regular a melody as any air in Metaſtaſio.

A PERSIAN SONG.

Sweet maid, if thou wouldſt charm my ſight,
And bid theſe arms thy neck infold;

That roſy cheek, that lily hand
Would give thy poet more delight
Than all Bokhára's vaunted gold,
Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
And bid thy penſive heart be glad,
Whate'er the frowning zealots ſay:
Tell them their Eden cannot ſhow
A ſtream ſo clear as Rocnabad,
A bow'r ſo ſweet as Moſelláy.

Oh! when theſe fair, perfidious maids,
Whoſe eyes our ſecret haunts infeſt,
Their dear deſtructive charms diſplay,
Each glance my tender breaſt invades,
And robs my wounded ſoul of reſt,
As Tartars ſeize their deſtin'd prey.

In vain with love our boſoms glow;
Can all our tears, can all our ſighs
New luſtre to thoſe charms impart?
Can cheeks where living roſes blow,
Where nature ſpreads her richeſt dies,
Require the borrow'd gloſs of art?

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,

* لعل مذاب a *melted ruby* is a common periphraſis for wine in the Perſian poetry. See Hafiz, ode 22.

Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the ſacred gloom.

Beauty has ſuch reſiſtleſs pow'r,
That ev'n the chaſte Egyptian dame*
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
† A youth ſo lovely and ſo coy!

But ah! ſweet maid, my counſel hear;
(Youth ſhould attend, when thoſe adviſe
Whom long experience renders ſage).
While muſick charms the raviſh'd ear,
While ſparkling cups delight our eyes,
Be gay; and ſcorn the frowns of age.

What cruel anſwer have I heard!
And yet, by heav'n, I love thee ſtill:
Can aught be cruel from thy lip?
Yet ſay, how fell that bitter word
From lips which ſtreams of ſweetneſs fill,
Which nought but drops of honey ſip?

Go boldly forth, my ſimple lay,
Whoſe accents flow with artleſs eaſe,

* Zoleikha, Potiphar's wife.
† Joſeph, called by Perſians and Arabians Juſuf.

Like orient pearls at random ſtrung;
Thy notes are ſweet, the damſels ſay,
But, oh, far ſweeter, if they pleaſe
The nymph for whom theſe notes are ſung!

END OF THE GRAMMAR.

A CATALOGUE

OF

THE MOST VALUABLE BOOKS

IN

THE PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.
Par. The Royal Library at Paris.
Lond. The Britiſh Muſeum at London.
Priv. The Collections of private Men.

HISTORY.

كتاب روضة الصفا تصنيف امير خواند شاه

The garden of purity, by Mirkhond.—A general hiſtory of Perſia in ſeveral large volumes. *Oxf. Priv.*

اكبر نامه ابو فضل

The hiſtory of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

كتاب آيين اكبري

A deſcription of the Indian empire, written by the order of Sultan Acber by a ſociety of ſkilful men.—A tranſlation of this book would

be extremely uſeful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the cuſtoms and ceremonies in his palace; together with a deſcription of the natural productions of his empire. *Oxf.*

واقعات بابري.

The actions of Sultan Baber; written either by himſelf, or under his inſpection.—This book contains a minute account of that prince's wars, and a natural hiſtory of his dominions. *Oxf.*

تاريخ كشمير

The hiſtory of Caſhmir, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

تاريخ عالم اراي عباسي

The hiſtory of the lives of the Perſian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاريخ گزيده

The ſelect chronicle.—This work is an excellent

hiſtory of Perſia, and has been tranſlated into Arabick and Turkiſh. *O f.*

خلاصة الاخبار

A ſhort hiſtory of Perſia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لبّ التواريخ

The heart of hiſtories.—A copious hiſtory of the Perſian empire, written in the middle of the ſixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A hiſtory of the life of Timur, commonly called Tamerlane, written in a moſt beautiful and elegant ſtyle.

تذكرة الشعرأ تصنيف دولت شاه

An account of the lives of the Perſian poets, by Devletſhah of Samarcand. *Par.*

تاريخ جهانكشا يا تاريخ نادري من كلام ميرزا مهدي

The hiſtory of the life of Nader Shah, king of Perſia, written by Mirza Mahadi, and tranſlated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah Námeh. A collection of heroick poems on the ancient hiſtories of Perſia, by Ferduſi. See the Treatiſe on Oriental Poetry, in Vol. VIII. *Oxf. Priv.*

كليات خاقاني

The works of Khakáni, a ſublime and ſpirited poet. *Oxf. Priv.*

ديوان حافظ

The odes of Hafiz: ſee the treatiſe above-mentioned. *Lond. Oxf. Par. Priv.*

كليات سعدي

The works of Sadi; containing گلستان or *the bed of roſes*, بوستان or *the garden*, and لمعات or *the rays of light*. The two firſt of theſe excellent books are very common; but I have not ſeen the laſt: they are all upon moral ſubjects, and are written with all the elegance of the Perſian language. *Oxf.*

كليات اهلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

شمع و پروانه *the taper and the moth*, a poem.
کتاب قصاید *a book of elegies.*
کتاب غزلیات *a book of odes.*

کلیات جامي

The works of Jámi; containing, among others,
سلسلة الذهب *the chain of gold*, a poem in three books.
قصه سلمان و ابسال *Selman and Absal*, a tale.
سکندر نامه *the life of Alexander.*
یوسف و زلیخا *the loves of Joseph and Zuleica*, a very beautiful poem.
لیلي و مجنون *the loves of Leila and Megenun.*
دیوان جامي *a collection of odes..*
بهارستان *the mansion of the spring.*
تحفة الاحرار *the gift of the noble.*
سجیة الابرار *the manners of the just.* *Oxf.*

دیوان خسرو

A book of elegant odes, by Mir Chosru. *Oxf.*

مثنوي
تصنیف جلال الدین رومي

A poetical work called *Mesnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláleddîn, surnamed Rúmi.—This poem is greatly admired in

Perſia, and it really deſerves admiration. *Oxf. Priv.*

دیوان انواري

The poems of Anvári, which are quoted by Sadi in his Guliſtán, and are much eſteemed in the Eaſt.

کلیات نظامي

The works of Nezámi; containing ſix poems:

اسرار العاشقین *the ſecrets of lovers.*

هفت پیکر *the ſeven faces.*

خسرو و شیرین *the loves of Choſru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلي و مجنون *Leila and Megenun*, a tale.

مخزن الاسرار *the treaſure of ſecrets*, *Lond. Priv.*

پند نامه

Pendnáma, à book of moral ſentences, not unlike thoſe of Theogenis in Greek, by فریدالدین عطّار Ferideddin Attar. *Lond. Oxf.*

کلیات کاتبي

The works of Catebi, containing five poems;

مجمع البحرین *the junction of two ſeas.*

ده باب *the ten chapters.*
حسن و عشق *beauty and love.*
ناصر و منصور *the conqueror and triumpher.*
بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more hiſtories and poems written in Perſian; but thoſe above-mentioned are the moſt celebrated in Aſia. The poets of the ſecond claſs were رودکي Roudeki, who tranſlated Pilpai's fables into verſe; رشيدي Reſhídi, who wrote an art of poetry called حدايق السحر *the inchanted gardens*; احمدي Ahmedi, who compoſed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي کاشفي

The light of Soleil or Canopus.—A very elegant paraphraſe of Pilpai's tales and fables, by Caſhefi. *Oxf.*

عيار دانش

The touchſtone of learning; a more ſimple tranſlation of Pilpai, by Abu Fazl. *Oxf.*

هزار یک روز

The Perſian tales of a thouſand and one days, tranſlated into French by Petit de la Croix.

نگارستان جويني

Negariſtân *the gallery of pictures*, by Jouîni.—A miſcellaneous work upon moral ſubjects, in proſe and verſe. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marſh* 397.

دانش نامه

A ſyſtem of natural philoſophy, by Isfahani. *Oxf.*

جواهر نامه

The natural hiſtory of precious ſtones. *Oxf.*

There are many books in Perſian upon Geometry, Algebra, Aſtronomy, Mechanicks, Logick, Rhetorick, and Phyſick; all which deſerve to be read and ſtudied by the Europeans. The Perſians are very fond of elegant manuſcripts; all their favourite works are generally written upon fine ſilky paper, the ground of which is often powdered with gold or ſilver duſt: the two firſt leaves are commonly illuminated, and the whole book is ſometimes perfumed with eſſence of roſes or ſandal wood. The poem of

Joſeph and Zuleica in the publick library at Oxford is, perhaps, the moſt beautiful manuſcript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the higheſt degree: it is in the collection of the learned Greaves, N°. 1. The Aſiaticks have many advantages in writing: their ink is extremely black, and never loſes its colour; the Egyptian reeds with which they write, are formed to make the fineſt ſtrokes and flouriſhes; and their letters run ſo eaſily into one another, that they can write faſter than any other nation. It is not ſtrange, therefore, that they prefer their manuſcripts to our beſt printed books; and if they ſhould ever adopt the art of printing, in order to promote the general circulation of learning, they will ſtill do right to preſerve their claſſical works in manuſcript.

I ſhall conclude with a Perſian ode in three Aſiatick hands, and ſhall add a few remarks upon each of them.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and it muſt, therefore, be learned before we attempt

to read the other hands: it is frequently uſed by the Perſians, and the hiſtory of Nader Shah was written in it.

II.

TALIK.

This beautiful hand may eaſily be read by Europeans, if they underſtand the Perſian language; and if they do not, what will it avail them to read it? In this form of writing the ſtrokes are extremely fine, and the initial letters ز ژ ر are ſometimes ſcarcely perceptible. The characters are the ſame with thoſe uſed in printing, except that س and ش are often expreſſed by a long ſtroke of the reed, as in the third word of the ſecond line, which anſwers to ساقي: there are alſo two examples of this in the third line. As the Perſians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too ſhort, they lengthen it by a fine ſtroke of the reed; if too long, they write the words one above another. In the Perſian poems the tranſcribers place both members of a couplet on the ſame line, and not the firſt above the ſecond, as we do: a Perſian would write the following verſes in this order,

With raviſhed ears The monarch hears,
Aſſumes the god; Affects to nod.

It muſt be confeſſed, that this irregularity in writing, joined to the confuſion of the diacritical points, which are often placed at random, and ſometimes omitted, makes it very difficult to read the Perſian manuſcripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be inſenſibly ſurmounted by the habit of induſtry and perſeverance, without which no great deſign was ever accompliſhed.

III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which diſtinguiſh ف from ق, خ from ج, and ب from ت, ث and ن, &c. are for the moſt part omitted, and theſe ſeven letters, ا د ذ ر ز ژ و are connected with thoſe that follow them in a moſt irregular manner. This is, certainly, a conſiderable difficulty, which muſt be ſurmounted before the learner can tranſlate an Indian letter: but I am perſuaded, that thoſe who chiefly complain of it have another difficulty ſtill greater, which is their imperfect knowledge of the language.

NISKHI.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد
نسيم در بر گل بشكند كلالهٔ سنبل
چو از ميان چمن بوي آن كلاله برآيد
شكايت شب هجران نه آن شكايتهاست
كه شهٔ زبيانش بصد رساله برآيد
گرت چو نوح نبي صبر هست در غم طوفان
بلا بگردد وكام هزار ساله برآيد
بسعي خود نتوان برد گوهر مقصود
خيال تست كه اين كار بيحواله برآيد
زگرد خوان فلك شكم طمع چه ميداري
كه بيهلالت صد غصه يكهواله برآيد
نسيم زلفت اگر بگذرد بتربت حافظ
زخاك كالبدش صد هزار لاله برآيد